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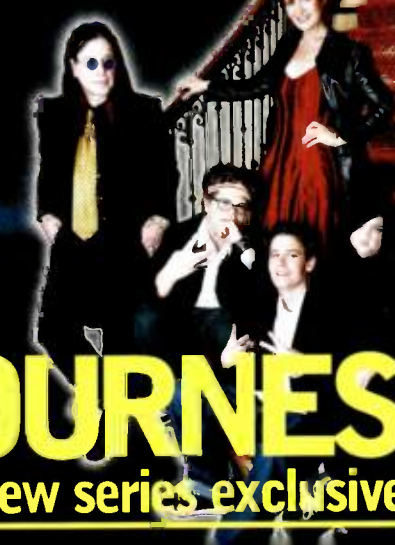

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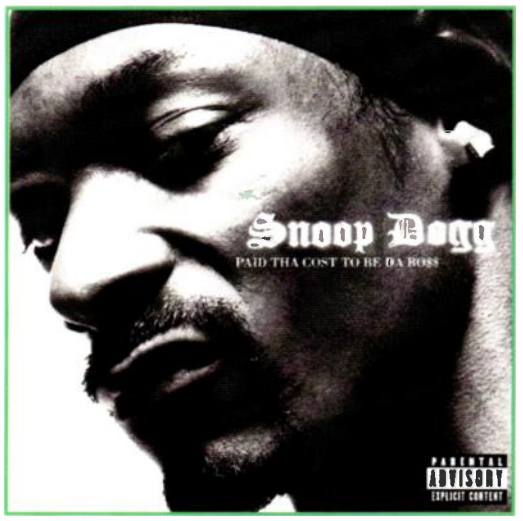

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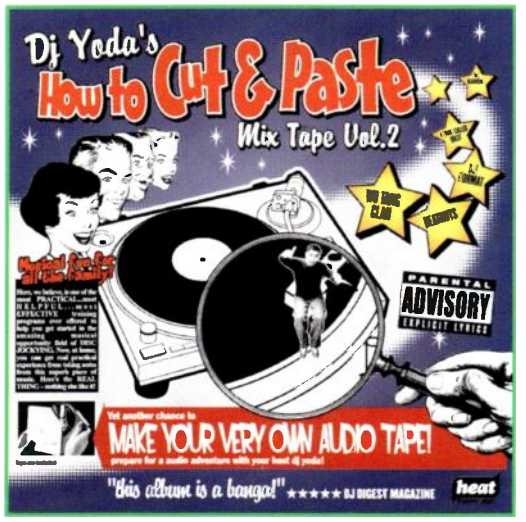

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NME AWARDS SHOWS 2003

Starting the year with a bang: The Datsuns, The Vines (right) and The Streets (below)

NME AWARDS SHOWS: LINE-UPS ANNOUNCED

NME KICKSTARTS 2003 WITH STAR-STUDDED SHOWS - AND MORE SURPRISES TO COME

PHOTOGRAPHY: RETNA/RICHARD SKIDMORE/IAN WHENT

The Vines, **The Coral**, **The Streets**, **The Datsuns** and **Saves The Day** are the first headliners to sign up for the *NME* Awards Shows 2003.

Shows so far confirmed are:

The Streets with supports tba, London Brixton Academy, Friday February 7. Tickets are £15.60, and this show will run until 2am.

The Datsuns, **The Polyphonic Spree**, **Interpol** and **The Thrills**, Sunday February 9 at the London WC2 Astoria. Tickets £13.50.

Saves The Day with supports tba, Monday February 10 at the London WC2 Astoria with tickets priced £12.

The Coral, **The Basement**, **The Sleepy Jackson** plus another support tba, Tuesday February 11 at the London WC2 Astoria. Tickets £12.60.

The Vines, **The Sights** plus other supports tba, the London WC2 Astoria, Wednesday February 12. Tickets £15.

A percentage of each ticket sold will be donated to Scope and St Thomas' Lupus Trust.

The *NME* Awards Shows, as always, precede the *NME* Carling Awards, taking place in London on February 13.

NME editor Conor McNicholas said: "This week's announcement is just the beginning of the biggest kickstart to a year that *NME* has ever delivered. I can promise a ton more fabulous live acts will be announced over the next couple of weeks with some absolutely mega surprises!

"In the past these shows have championed new talent as well as showcasing the best live acts of the moment; and just as the likes of The Strokes, Supergrass, Stereophonics and Travis emerged from supports on these shows to become internationally famous, so this year *NME* will deliver the next generation of bands who will absolutely change your life!

"Watch these pages: more shows will be announced in next week's *NME* and they're gonna sell out fast."

Tickets are on sale now via the *NME* Ticketline on 0870 1 663 663. Calls are charged at the national standard rate.

Could Liam be surprise Christmas Number One?

'OASIS QUO' TRACK IS AN OUTSIDE CONTENDER FOR TOP SPOT

Liam Gallagher is in the running to score a surprise Christmas Number One with 'Scorpio Rising', the track he recorded with **Death In Vegas**.

The song is currently 10-1 for the top spot, according to bookies' William Hill, placing it higher than pop favourites Darius, Will Young, Blue and The Cheeky Girls.

Liam and DIV's biggest competition will come from Robbie Williams with 'Feel' at 7-1, Gareth Gates also at 7-1, Louis Walsh's all-girl group from *Popstars: The Rivals* at 7-2 and the runaway favourites One True Voice – Pete Waterman's boyband from the same show.

The track was recorded in DIV's Contino Rooms studio in Hoxton, east London, earlier this year. The version on the album features Liam's vocal recorded in one take. These exclusive shots are from a film made in the studio while the track was being recorded. A separate video – without Liam – will accompany the single.

If Liam does climb to top of the chart, it will mark his first Number One outside of Oasis. He has some catching up to do on brother Noel. Noel scored a Number One in October 1996 when he lent vocals to The Chemical Brothers' 'Setting Son'. In 1999, his second track with the Chemicals, 'Let Forever Be', peaked at Number Nine.

Liam Gallagher (left) hunkers down in the studio with Richard Fearless and Tim Holmes

These exclusive shots are from a film made in the studio while the track was being recorded

Liam cut himself shaving, but the feather-cut took care of it

Strokes tour ends with 'split' intrigue

The Strokes finally brought the curtain down on their mammoth 14-month, 140-date worldwide trek last Friday (November 29) in New York, at the end of a week when the wheels seemed truly to be coming off.

At the close of one of the final shows, in Atlanta (November 24), **Julian Casablancas** dived into the crowd and almost didn't come back.

"He rolled on top of the crowd," fan Daniel told *NME*. "He was completely wasted – like a giant log, or tree. Plus his pants pretty much fell down, and he was bare-assed for a while and many fans were grabbing *(them)* and *(they)* would have probably fallen to his ankles had the security gaurd not been there to try and keep them up."

Two days later rumours began to circulate that the band were going to break up, with bassist **Nikolai Fraiture** walking out to return to college. While there were no facts to back up the claim, given the frazzled state of the band, it was conceivable.

A frantic phone call to the band's manager as *NME* was going to press reavealed the rumour to be just that.

The Strokes are due to unwind for a time back home in New York. They are set to go back into the studio in January to finally record their long-awaited follow-up to 'Is This It'.

Napster: everything must go

The patents and brand name of failed internet music-swapping application **Napster** have been sold to a company who build CD-burning software.

The firm, Roxio, paid $5million (£3.2million) cash plus $300,000 (£188,000) in shares for Napster. They have also been protected from any future litigation Napster might face.

At one time, Napster had every major label quaking. It was shut down in July 2000 after the labels obtained a preliminary injunction against it over copyright infringement. It never recovered, going through a series of bruising trials. The company ceased trading in September.

In a final blow, the remaining assests of Napster are being sold off in what amounts to a high grade car-boot sale to meet creditors' debts. Servers, routers, and computers will be auctioned off on December 11.

Oasis tour supports announced

The Bandits: going out on the road with Oasis, la'

Oasis have recruited The Bandits, Ocean Colour Scene and The Electric Soft Parade to support them on their forthcoming UK tour.

The group conclude the year with a string of sold-out dates in December, the end of a huge world tour in support of fifth studio album, 'Heathen Chemistry'.

The dates are: Cardiff CIA (December 8-9) with The Bandits, Brighton Centre (11) with The Electric Soft Parade, Plymouth Pavillons (12) with The Bandits, Sheffield Arena (14) with The Bandits, Liverpool Royal Court (16) with The Stand, Birmingham NIA (18) with The Bandits and Birmingham NIA (19) with Ocean Colour Scene

The Bandits' support slot appears to be the result of an on-the-road friendship the two bands struck up touring in Europe.

Guitarist/songwriter Gary Bandit told *NME*: "It was an amazing experience. Everything about it. Coming off the back of The Vines' *NME* Warfare Tour where we were pushed aside – I mean, The Vines never let us in their dressing room – but Oasis had their door wide open.

"When we played our first date with them *(August. in Paris)* Noel was like, 'Alright Gary!' And we hadn't even met before. Noel's fucking amazing, he just sat up with us all night. He's a dude. In fact, they're all sound lads. I promised Noel I'd take him to Anfield when Liverpool play Man City this season."

Oasis plan to release 'Songbird' as their new single in early February.

(Injured) Noise Conspiracy!

The (International) Noise Conspiracy have cancelled their UK tour, which was due to take place from December 5-18, after singer **Dennis Lyxzén** developed a back injury. It is not clear yet if the dates will be rescheduled. Tickets can be refunded at point of purchase.

STOP PRESS!

The Rolling Stones are to play three rare UK shows next year. The band take The Licks tour to Twickenham Stadium (August 23), London WC2 Astoria (27) and Wembley Arena (29). Tickets are expected to go on sale Friday.

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**DIRRTY** CHRISTINA AGUILERA FT REDMAN (RCA)
–	2	**IF YOU'RE NOT THE ONE** DANIEL BEDINGFIELD (POLYDOR)
5	3	**DON'T LET ME DOWN/YOU AND I** WILL YOUNG (S)
10	4	**JENNY FROM THE BLOCK** JENNIFER LOPEZ (EPIC)
2	5	**DILEMMA** NELLY FT KELLY ROWLAND (UNIVERSAL)
4	6	**THE KETCHUP SONG (ASERIEJE)** LAS KETCHUP (COLUMBIA)
–	7	**LAST GOODBYE/BE WITH YOU** ATOMIC KITTEN (INNOCENT)
3	8	**HEAVEN** DJ SAMMY AND YANOU FT DO (DATA/MOS)
–	9	**WE'VE GOT TONIGHT** RONAN KEATING FT LULU (POLYDOR)
11	10	**ALIVE** S CLUB (POLYDOR)
6	11	**STRONGER/ANGELS WITH DIRTY FACES** SUGABABES (ISLAND)
–	12	**RUSHES** DARIUS (MERCURY)
19	13	**THROUGH THE RAIN** MARIAH CAREY (MERCURY)
7	14	**UNBREAKABLE** WESTLIFE (S)
9	15	**I'M GONNA GETCHA GOOD** SHANIA TWAIN (MERCURY)
8	16	**LOVE ON THE LINE** BLAZIN' SQUAD (EASTWEST)
20	17	**DIE ANOTHER DAY** MADONNA (WARNER BROS)
12	18	**LIKE I LOVE YOU** JUSTIN TIMBERLAKE (JIVE)
13	19	**NU FLOW** BIG BROVAZ (EPIC)
–	20	**MAYBE** ENRIQUE IGLESIAS (INTERSCOPE)
–	21	**UNITED STATES OF WHATEVER** LIAM LYNCH (GLOBAL WARMING)
26	22	**RHINESTONE COWBOY (GIDDY UP GIDDY UP)** RIKKI & DAZ FT GLEN CAMPBELL (SERIOUS)
31	23	**STILL WAITING** SUM 41 (MERCURY)
15	24	**ONE LOVE** BLUE (INNOCENT)
30	25	**PRAY** LASGO (POSITIVA)
17	26	**WORK IT** MISSY ELLIOTT (ELEKTRA)
34	27	**HEART OF GOLD** KELLY LLORENNA (ALL AROUND THE WORLD)
18	28	**HAPPY** ASHANTI (MURDER INC/ MERCURY)
14	29	**COME INTO MY WORLD** KYLIE MINOGUE (PARLOPHONE)
16	30	**THE SCIENTIST** COLDPLAY (PARLOPHONE)
–	31	**POSSE (I NEED YOU ON THE FLOOR)** SCOOTER (SHEFFIELD TUNES)
21	32	**THE GAME OF LOVE** SANTANA FT MICHELLE BRANCH (ARISTA)
22	33	**OBJECTION (TANGO)** SHAKIRA (EPIC)
44	34	**FROM THA CHUUUCH TO DA PALACE** SNOOP DOGG (CAPITOL)
23	35	**I LOVE ROCK 'N' ROLL** BRITNEY SPEARS (JIVE)
–	36	**GIRLFRIEND** ALICIA KEYS (J)
27	37	**IT'S ALL GRAVY** ROMEO FT CHRISTINA MILIAN (RELENTLESS)
29	38	**WHAT'S YOUR FLAVA** CRAIG DAVID (WILDSTAR)
24	39	**DON'T WANNA KNOW** SHY FX/ T POWER/DI & SKIBADEE (FFRR)
–	40	**BILLIE JEAN** SOUND BLUNTZ (INCENTIVE)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**ESCAPOLOGY** ROBBIE WILLIAMS (EMI)
2	2	**UNBREAKABLE – THE GREATEST HITS – VOL 1** WESTLIFE (S)
3	3	**ONE LOVE** BLUE (INNOCENT)
11	4	**UP** SHANIA TWAIN (MERCURY)
4	5	**THE GREATEST HITS 1970-2002** ELTON JOHN (MERCURY)
6	6	**MISSUNDAZTOOD** PINK (ARISTA)
28	7	**IT HAD TO BE YOU – THE GREAT AMERICAN** ROD STEWART (J)
9	8	**ELV1S – 30 NUMBER 1 HITS** ELVIS PRESLEY (RCA)
5	9	**A NEW DAY AT MIDNIGHT** DAVID GRAY (EASTWEST)
16	10	**LET GO** AVRIL LAVIGNE (ARISTA)
13	11	**A RUSH OF BLOOD TO THE HEAD** COLDPLAY (PARLOPHONE)
37	12	**REPRISE** RUSSELL WATSON (DECCA)
7	13	**WHAT MY HEART WANTS TO SAY** GARETH GATES (S)
12	14	**BY THE WAY** RED HOT CHILI PEPPERS (WARNER BROS)
19	15	**FEELS SO GOOD** ATOMIC KITTEN (INNOCENT)
14	16	**FROM NOW ON** WILL YOUNG (S)
32	17	**ESCAPE** ENRIQUE IGLESIAS (INTERSCOPE)
50	18	**MORE FRIENDS – SMALL WORLD BIG BAND 2** JOOLS HOLLAND (WSM)
21	19	**ANGELS WITH DIRTY FACES** SUGABABES (ISLAND)
–	20	**GREATEST HITS** LIGHTHOUSE FAMILY (WILD CARD)
17	21	**NIRVANA** NIRVANA (GEFFEN)
15	22	**SENTIMENTO** ANDREA BOCELLI (PHILIPS)
18	23	**FORTY LICKS** THE ROLLING STONES (VIRGIN DECCA)
33	24	**THE LAST TEMPTATION** JA RULE (DEF JAM)
39	25	**GREATEST HITS 87-92** KYLIE MINOGUE (PWL)
10	26	**THE BEST OF 1990-2000 & B-SIDES** U2 (ISLAND)
8	27	**SLICKER THAN YOUR AVERAGE** CRAIG DAVID (WILDSTAR)
23	28	**COME AWAY WITH ME** NORAH JONES (PARLOPHONE)
20	29	**BEST OF BOWIE** DAVID BOWIE (EMI)
–	30	**SEEING DOUBLE** S CLUB (POLYDOR)
22	31	**NELLYVILLE** NELLY (UNIVERSAL)
–	32	**THIS IS ME THEN** JENNIFER LOPEZ (EPIC)
–	33	**DUETS** BARBRA STREISAND (COLUMBIA)
27	34	**TOGETHER** S CLUB JUNIORS (POLYDOR)
–	35	**SINGS THE HITS OF WET WET WET & SMILE** MARTI PELLOW (UMTV)
41	36	**LAUNDRY SERVICE** SHAKIRA (EPIC)
25	37	**FOREVER DELAYED – THE GREATEST HITS** MANIC STREET PREACHERS (EPIC)
–	38	**SOMEWHERE IN TIME** DONNY OSMOND (DECCA)
–	39	**THE CELTIC CHILLOUT ALBUM** RYAN & RACHEL O'DONNELL (DECADANCE)
48	40	**FEVER** KYLIE MINOGUE (PARLOPHONE)

PHOTOGRAPHY: WIRE/ROGER SARGENT

The Osbournes are back!

OZZY, SHARON, KELLY, JACK AND PETS RETURN FOR THEIR EAGERLY-AWAITED SECOND SERIES

The Osbournes returned to US TV screens last week, packed with all the rambling antics that made the first season of the MTV show such a hit.

The first episode finds the family and their many dogs in a state of revelry as Ozzy and Sharon prepare to attend a White House dinner, while Kelly plans to take her hit single 'Papa Don't Preach' to the MTV Movie Awards.

The Osbournes' new level of celebrity, brought about by the success of the show, becomes an early focus for the season premiere, with Jack phoning home in advance of his arrival to send out warnings to trespassers.

"Gloria, can you go and tell Sam to turn on the sprinklers because there's a whole bunch of people on the lawn," he says. The water hoses, strategically aimed from the Osbournes' gate and activated by remote control, provide amusement for the teenage Jack who has a lot of time at his disposal.

The episode then turns to Ozzy, who shares with the camera crew his pre-President meeting jitters.

"It's all new to me," he says. "I don't know how the etiquette is. I'm a slob. I'll scratch my arse when I want to scratch my arse." Ozzy and Sharon's exploits in Washington DC are then chronicled throughout the show.

Back in Los Angeles, Kelly and Jack continue with sibling banter, with little brother taking credit for his sister's record deal.

"She has to come to terms with it – I had a big part to do with her getting signed," he announces.

Camera crews also document the Osbourne offspring at the MTV Movie Awards where stars, including **Natalie Portman** and **Andrew WK** crop up in cameos.

The second episode documents Sharon's colon cancer and the effects of her disease on the family, including Ozzy's attempts at self-medication, yoga and 12-step meetings. **Incubus** frontman **Brandon Boyd** makes an appearance as does Robert Marcato, the latest addition to the Osbourne family. Though he is not formally introduced, MTV announced that Marcato – who made an appearance in series one as Kelly's friend – was recently adopted by the family after his mother passed away from cancer.

The new series of *The Osbournes* will hit British TV screens later this month.

The (extended) first family of rock welcome you to their lovely home

'I fucking hate everyone in this fucking family!'

A SELECTION OF CLASSIC QUOTES FROM THE FIRST EPISODE OF THE OSBOURNES SERIES TWO

Jack: "I fucking hate everyone in this fucking family!"

Sharon to nanny Melinda: "You see this here? *(holding her filling)* This is a gold filling that was in my mouth. I swallowed it and it took ten days to pass through my body. That's been a long way."

Ozzy before leaving Los Angeles for Washington DC to meet the President: "I don't know how to handle it. I'm a street guy. I come from the back streets of Birmingham."

Jack to Kelly about plans for her band: "It doesn't have to be an all chick band *(just)* a girl drummer? That's being sexualist."
Kelly to Jack: "That's not sexualist."
Jack: "That's sex-u-a-list!"
Kelly: "Jack! You just made up a word!"

Sharon in car on way to Presidential dinner: "Give us the phone Tony. I gotta call the President. I'm gonna suck up to the old Pressie."

Jack to Kelly who is spraying him with a can of something: "Kelly! Stop spraying my Prada jacket."
Kelly to Jack: "I wipe my ass with your Prada jacket."

Sharon to a dressed-up Ozzy before the President's dinner: "You look like Harrison Ford."
Ozzy to Sharon: "You look like Betty Boop."

Ozzy after the Presidential dinner: "I just want to say I've had the best night of my life tonight."

Jack in response to hearing his dad has thrown a TV out the window while he is in England: "Throwing a TV out the window is very 1982."
Sharon: "It's very 1972."

Jack at the MTV Movie Awards: "I need to go find Natalie Portman. Oh Natalie, where are thou?"

Jack to Natalie Portman at the MTV Movie Awards: "Natalie, can I sit on your knee?"

Jack outside McDonald's: "Ahhhhhhhh! McRib is back! I'm so excited. That's so good!"

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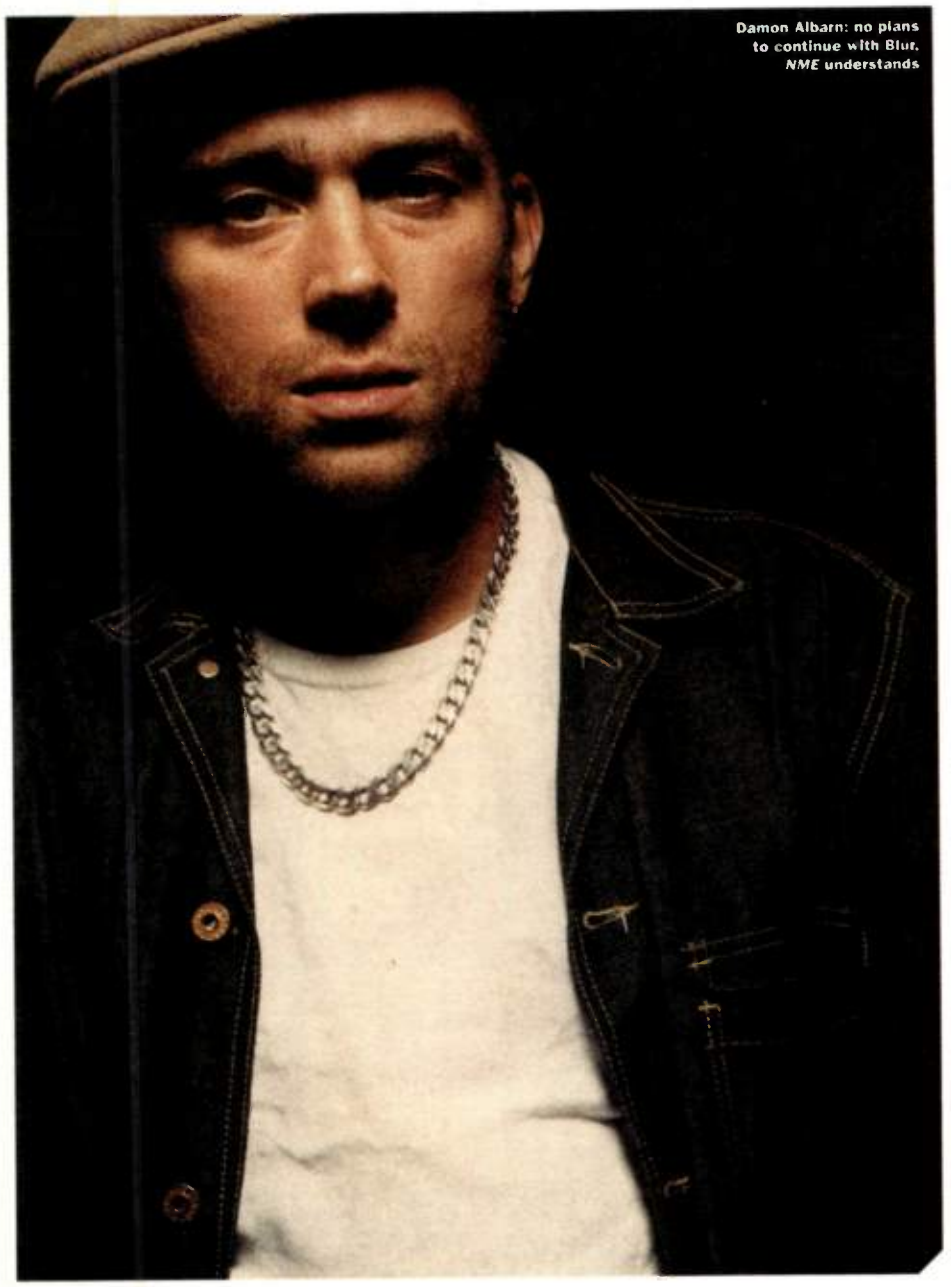


Damon Albarn: no plans to continue with Blur. *NME* understands

Blur make it to the end

NEW ALBUM IS FINISHED... BUT IT LOOKS LIKE BEING THEIR LAST

Blur have finally completed their new album – but *NME* understands it will be their last release and that they will not tour.

The band have spent the past year working on the follow-up to 1999's '13'. Last week **Alex James** said of the new album: "Sonically, musically, rhythmically, lyrically and in terms of hip shakin' grooves and hot licks, we've made the record of our lives."

But, after the dispute with guitarist **Graham Coxon**, who left the band in September, *NME* understands that frontman **Damon Albarn** has no plans to continue with Blur and the group will disband. Following his success in **Gorillaz**, it's believed Damon has no wish for Blur to continue.

On the Blur website, drummer **Dave Rowntree** admitted there were no plans to play live yet. He added: "We lead slightly calmer lives these days."

The final Blur album is due for release in late spring 2003. Next year, Damon Albarn will work on the second Gorillaz album and feature film which is in pre-production.

A spokeswoman told *NME* there was no comment on the future of Blur at this stage, but confirmed that the album would be released next year.

Bassist Alex James is upbeat about the new album, however. The band finished recording in Devon last week. Madonna collaborator **William Orbit**, 'Parklife' producer **Stephen Street** and **Fatboy Slim** have all worked on the album.

Speaking about the Christmassy atmosphere in the studio, Alex wrote on *blur.co.uk*: "Mince Pies. People are setting fire to 1/2 inch mastering tape and making loops of the damage. It's playtime. Also there are rockets, Dave got them from Hamley's. They go really high and come down on a parachute. It's tempting to stay here forever trying to make a rocket that can achieve escape velocity, or inventing stuff in the barn."

James also said that because this album has been in the works for over a year, it has given the tracks a chance to "grow naturally".

He said: "It's a year since we started recording, there have been gaps, so it hasn't taken a whole year in the studio, but the passage of time has allowed everything to grow naturally. We've recorded so many tracks we haven't had to be precious about any of them.

"We'll be delivering a truckload of tracks to the record company; it's annoying that a recording contract only recognises the concept of 'album' when you've made a body of work like this. They should be able to cope."

"Sonically, musically, rhythmically, lyrically and in terms of hip shakin' grooves and hot licks, we've made the record of our lives" **Alex James**

Chris displays more secret messages

Don't look into his eyes! Mysterious messager Chris Martin with Jools Holland and Dave Grohl

Following *NME*'s revelation last week that the letters 'BH' on **Chris Martin**'s hand stood for 'Ben Huggins', a friend of Chris', **Coldplay** have been up top their old tricks again. Clearly visible on the band's drumkit during the recording of last Tuesday's (November 26) performance on *Later... With Jools Holland*, were the words, "Thank You, Paul". See next week's *NME*, where we will uncover the mystery behind the message and reveal who Paul is.

The edition of *Later...* with Coldplay also features **Foo Fighters**, **The Datsuns**, **Graham Coxon** and **1 Giant Leap** featuring **Robbie Williams**. It will be broadcast on BBC2 on Friday, December 6.

Jet: fuelling expectations with their much-sought after debut EP (below)

Jet sign big-money deal

Jet, the Australian band tipped by many to emulate the success of The Vines, have signed a worldwide deal with Elektra.

The band, who will remain signed to Rubber Records in Australia and New Zealand, were at the centre of a bidding war involving at least 20 different labels including Def Jam, Capitol and DreamWorks. They have denied Elektra sealed their signature with a £1.2million deal, insisting the figure is "way off the mark".

"It's a cool label and it wasn't the one with the most cash we went for," said singer/guitarist **Nick Sester**.

The band recently released their debut EP 'Dirty Sweet', limited to just 1,000 12-inch vinyl pressings – all of which have flown out of local music retailers.

Chris Berkley, from Sydney's leading independent record store Red Eye Records, says the EP has caught the attention of local music fans.

"People were after it before it was out," he told *NME*. "I've ordered *(shipments)* twice, and it's run out now..."

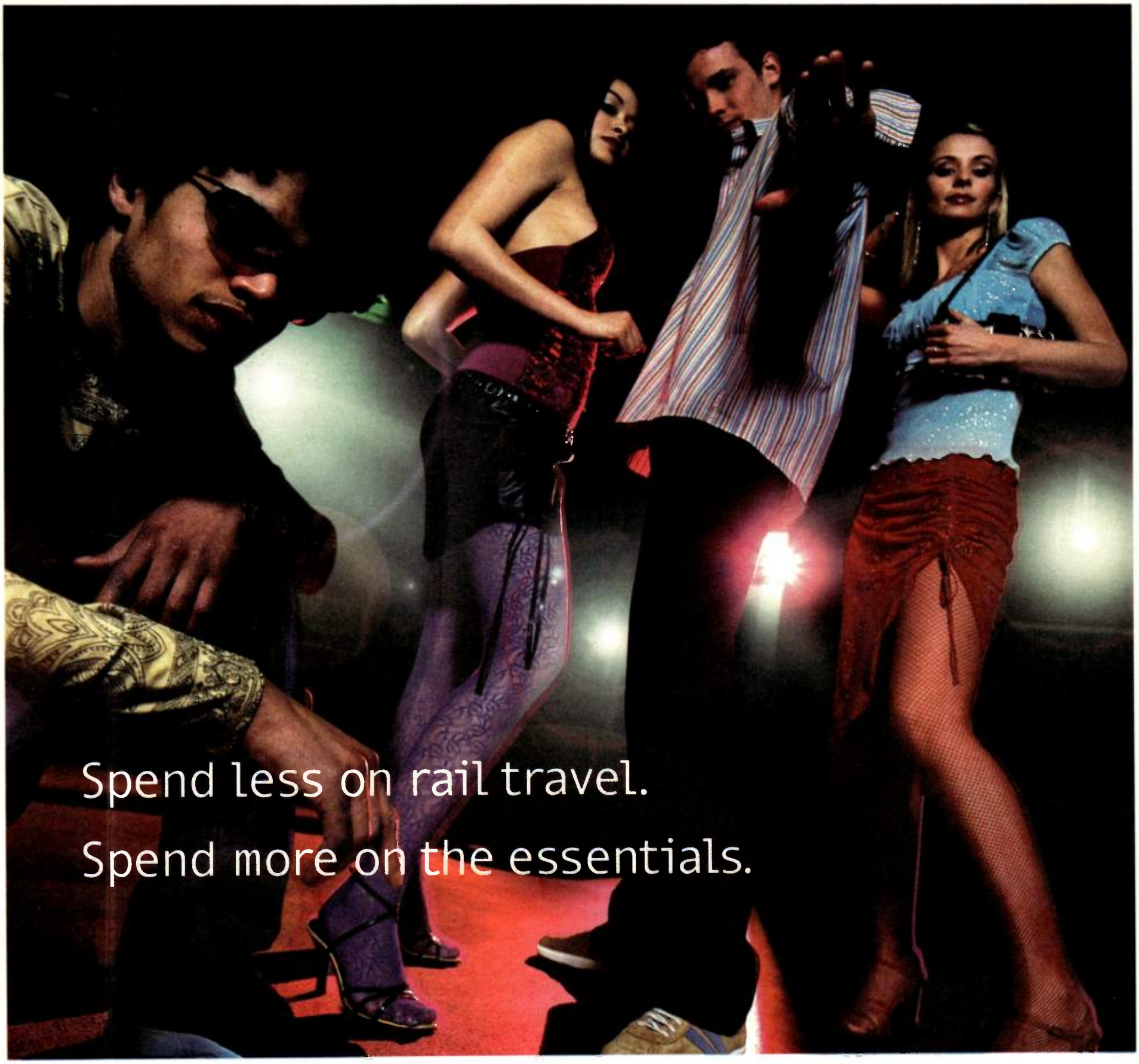
NME has heard a copy of 'Dirty Sweet', which includes the Datsuns-esque 'Take It Or Leave It', AC/DC replicate 'Cold Hard Bitch' and a 'Let It Bleed'-era Rolling Stones sound on 'Move On' and 'Rollover DJ'.

The band are keen to play down the excitement surrounding them.

"I wish everyone would calm down," said Sester. "This *(hype)* is something we've feared from the start. Because of all this attention, it was important to put some actual music out there."

There are no plans to release the EP in the UK at present.

PHOTOGRAPHY: HAMISH BROWN/JOEL ANDERSON/IAN JENNINGS



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Serj slams Bush again

SYSTEM FRONTMAN ACCUSES PRESIDENT OF PERFORMING BLOODLESS COUP

System Of A Down frontman **Serj Tankian** has joined an increasingly vocal US rock community in condemning President George Bush, insisting that his rise to power was a bloodless coup.

Speaking exclusively to *NME* during a System instore at an LA record shop last week, Tankian said Bush's controversial victory in the 2000 election was unlawful. Bush defeated Democratic hopeful Al Gore after winning in Florida, the state governed by his brother Jeb, following numerous vote recounts.

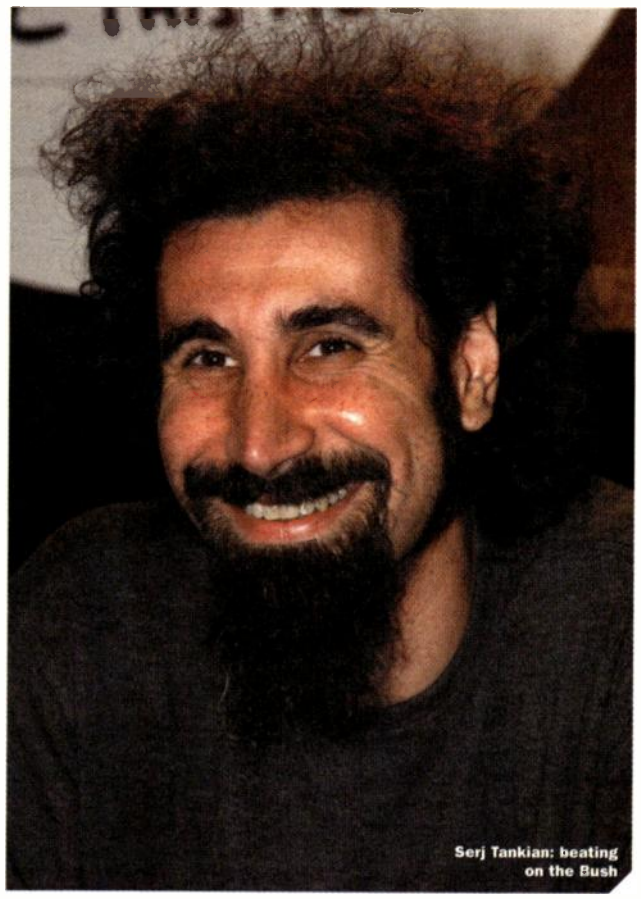
"My feelings are that I think that there was a coup d'état in this country without military weapons a couple of years ago.

"I'm trying to say it lightly, but I think the American dream has definitely been taken for a ride by people with very strong financial concerns whose needs are being met by our foreign policy and whose negative repercussions are meeting us at our doorstep," he said.

Tankian's comments follow those of his close friend **Tom Morello**, formerly guitarist with Rage Against The Machine and now with **Audioslave**. Two weeks ago, Morello told *NME* he thought George Bush should be tried as a war criminal if he invaded Iraq. He added that the President had stepped up his sabre-rattling and threats against Saddam as a piece of crude electioneering in a bid to win vital seats in the US senate during the recent mid-term elections.

> "I think the American dream has been taken for a ride by people with very strong financial concerns" Serj

Morello's remarks kick-started a wider debate which saw US radio stations, including the huge KROQ channel, discuss the *NME* story on their morning shows in LA and New York. Morello was then probed further by hotly-tipped future Radio 1 *Evening Session* presenter Zane Lowe on his Xfm show.



Serj Tankian: beating on the Bush

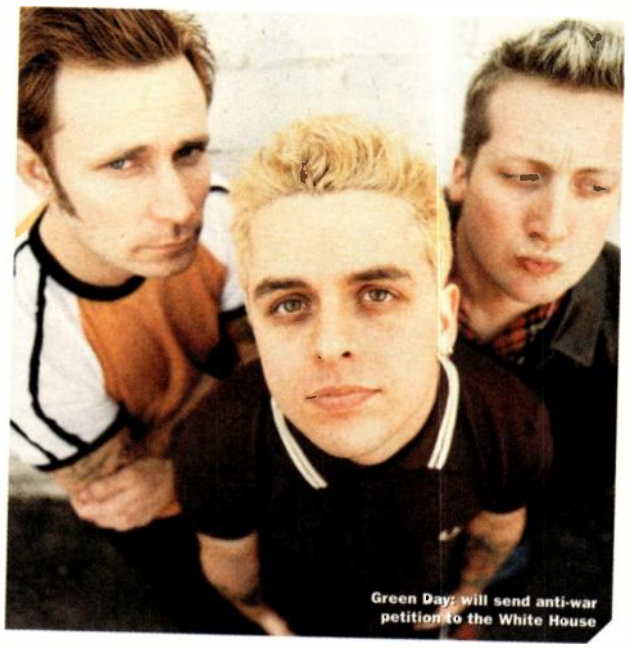
15,000 sign Green Day war petition

Almost 15,000 people have signed **Green Day**'s online petition protesting against any future war in Iraq.

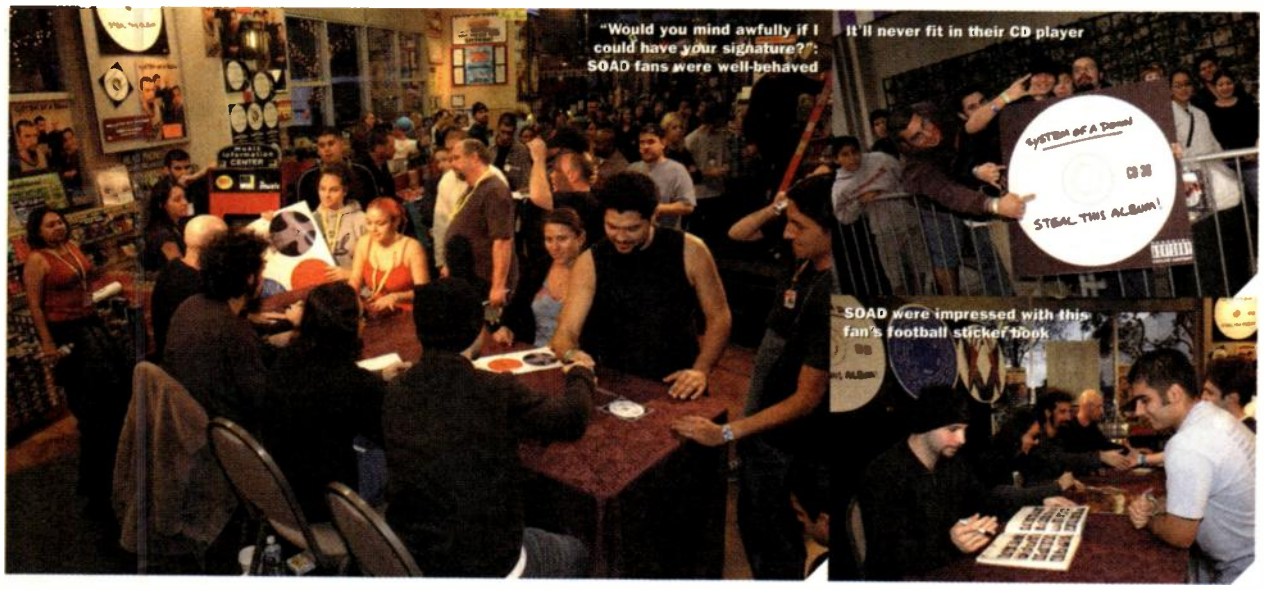
Green Day frontman **Billie Joe Armstrong** kicked off the petition last week with a call for action on the official Green Day website *www.greenday.com*. An audio message from the star ran: "For those of you who are opposed to the war on Iraq, I want to start a petition to send to George W Bush strongly urging him to re-think his plans for military invasion. This petition isn't only for people who live in America, but people all over the world."

Green Day have refused to comment further on the petition. It is unclear when they will close it and forward it to the White House.

Their inclusion marks a upturn in activity against Bush and the war from US artists. While in Britain, established artists **Massive Attack**'s **3-D** and **Damon Albarn** have been most vocal in the anti-war effort, in America contemporary punk and metal artists – such as **System Of A Down** – have been in the forefront.



Green Day: will send anti-war petition to the White House



"Would you mind awfully if I could have your signature?": SOAD fans were well-behaved

It'll never fit in their CD player

SOAD were impressed with this fan's football sticker book

System store signing passes off peacefully

Thousands of peaceable **System Of A Down** fans turned up at Tower Records in Glendale, California last week (November 27) for the band's only appearance promoting new release, 'Steal This Album'.

A little over a year ago, System fans rioted when the group's planned performance outside Club Vynyl in LA was cancelled due to over-subscription of the event. To prevent a similar occurrence, organisers told fans to queue early to claim one of the 500 wristbands available for entry into the signing.

Hundreds of fans camped out and waited outside all day to guarantee themselves entrance to the late afternoon event. Many were turned away, but dozens of fans continued to line the street surrounding the store to catch a glimpse of the multi-platinum selling outfit. A light police presence helped the signing go off without incident, allowing the band to spend their time autographing records, posters, musical instruments and memorabilia for two hours.

According to frontman **Serj Tankian**, System Of A Down will now take some time off which they will use to recuperate after a hefty touring schedule and start work on the follow-up to their 'Toxicity' LP.

He said: "**Daron**'s *(Malakian, guitarist)* been writing new music. We all work on stuff. But we've all been too busy with Ozzfest, 'Toxicity' and putting this record out to really think about it, we're not going to put a record out until 2004 at least."

Tankian will also be putting his efforts toward his Serjical Strike label, which has its official launch in January of next year. Bassist **Shavo Odadjian** will spend some time concentrating on his DJ career, a band spokesman said.

PHOTOGRAPHY: SEBASTIAN ARTZ/LFI

OutKast star plans movie and solo album

OutKast are set to follow the success of Eminem's *8 Mile* with their own hip-hop movie.

OutKast rapper **Dre** believes the huge earnings for *8 Mile* in the US will allow him to bring his own hip-hop movie to screens next year – with himself as the star.

Dre is working with director Morgan J Freeman on the film *Love Hater*, which takes its name from the solo album the rapper will release next summer.

"We're using *8 Mile* as a template," Freeman said. "Except we're going one step further and the movie will be called the same title as Dre's solo album and single."

In the film, the OutKast star will play an upper-class musician on the run with an eccentric girl.

"It was one of those scripts where I was like, 'I wish I had written it,'" Freeman said of *Love Hater*, which he likened to classics like *Bonnie And Clyde* and *Midnight Cowboy*.

Love Hater will begin filming in March in Dre's hometown of Atlanta and will be released in September.

Fellow OutKast star **Big Boi** may also have a cameo in the film.

Before *Love Hater*, Dre will appear in a smaller role in *Hollywood Homicide* alongside Josh Hartnett and Harrison Ford.

Your round

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The Coral to play BMX bandits!

BAND TO STAR IN CYCLING SEND-UP OF 'EASY RIDER' AND RELEASE TWO ALBUMS NEXT YEAR

The Coral have filmed their own tribute to cult '60s road movie *Easy Rider*, which starred Dennis Hopper and Peter Fonda as hippy drug-taking bikers travelling from Los Angeles to New Orleans.

In the 45-minute film *Lazy Rider*, rather than motorbikes The Coral ride BMX bikes in their hometown of Hoylake, near the Wirral. *NME* understands that in the film at least one member of the group is attacked and killed by a hillbilly. The film is likely to get released on DVD next year.

The Coral are currently wowing the US on their debut Stateside tour (see feature, page 26) but they have also been working hard on the follow-up to this year's hugely successful debut 'The Coral', due out in April 2003.

NME can reveal that their comeback single is called 'Don't Think You're The First' and will be released in February. Frontman **James Skelly** has described it as "space cowboy music".

Other new songs set to appear on the album include 'Return Her To Me', which has been compared to their biggest hit 'Dreaming Of You', the White Stripes-sounding 'Confessions Of A DDD' – likely to be a future single – and 'Milk Wood Blues', inspired by the play *Under Milk Wood* by Welsh poet Dylan Thomas.

NME also understands that The Coral are to release a second low-key album next year, which will be a collection of country songs.

In the film at least one member of the group is attacked and killed by a hillbilly

It's a trip: James Skelly (and BMX) biker

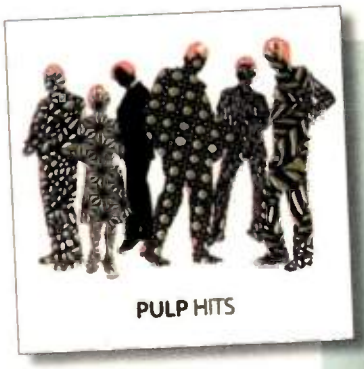
Pulp album is surprise Christmas turkey

Pulp have declined to comment on their best-of album 'Hits', which last week limped into the album charts at 71.

The poor sales for 'Hits' surprised the music industry, especially as the album has enjoyed a high-profile TV advertising campaign. But the chart placing for Pulp's final release on the Universal/Island label casts further doubt on the future of **Jarvis Cocker**'s band. Jarvis himself has already played solo material at a one-off show at London's Royal Festival Hall.

Pulp's spokesman commented: "The band don't really want to comment on this. They are working on their one-off Auto Festival on December 14 at Sheffield Magna Centre; tickets for that are selling really well."

The 17-track 'Hits' appears to have suffered in the competitive Christmas market. An HMV spokesman told *NME*: "The main difficulty is that there are so many greatest hits albums out now and the quality is fantastic. There are definitive best-of albums from artists like David Bowie, The Rolling Stones and Elvis. With so many competing albums, it is difficult for Pulp, although 'Hits' is doing pretty well at HMV. Sales are like likely to pick up over Christmas, too."



PULP HITS

The Auto festival will be Pulp's final live show for the foreseeable future. The gig also features **Röyksopp**, **Lemon Jelly**, **Four Tet** and **The Bees**, plus sets from **John Peel** and Warp DJs.

Pulp also release their *Hits* DVD on December 9, a three-and-a-half hour collection of videos, live footage, short films and rare footage of Jarvis on kids' TV.

"No comment" from Jarvis on greatest hits flop

PHOTOGRAPHY: PA/LFI/TOM SHEEHAN

NEWS IN BRIEF

The BellRays' Lisa Kekaula has been recruited to provided vocals for the new **Basement Jaxx** album.

Basement Jaxx have been searching for a new vocalist to work with them on the follow-up to last year's 'Rooty'. The BellRays singer has now been signed up for the album, due next summer.

Radiohead are backing a new Samaritans counselling service, which lets people email in, totally anonymously, with their problems.

The idea is to target teenagers, especially young men, who have trouble talking through their feelings on the phone.

The band's drummer **Phil Selway** has been a long-time Samaritans volunteer. He told Radio 1: "I think it's the World Health Organisation that say by 2020 they think the biggest killer will be depression. Something like the Samaritans which is talking about getting feelings out into the open and actually looking for emotional support – well, suddenly it has a very important role in community and our society."

The band have also donated a live track and video to the Samaritans' site *www.samaritans.org.uk*

Cypress Hill hope to recruit **Snoop Dogg** and **Busta Rhymes** to guest on their new album. The rap collective are planning on writing and recording the follow-up to 'Stoned Raiders' over the next few months.

B-Real told MTV: "We're trying to take it back to maybe a darker edge for this next record, maybe like 'Temple of Boom', something on that kind of flavour.

"There's a lot of dudes that I could definitely get down with. Busta Rhymes has always been one of my favourites, and definitely Snoop Dogg, it would be good to get on a track with him again. I did a track with him a long time ago for a remix for MC Eiht or something like that. And it was pretty hot, but I think if we did another one from scratch, it'd be a lot better."

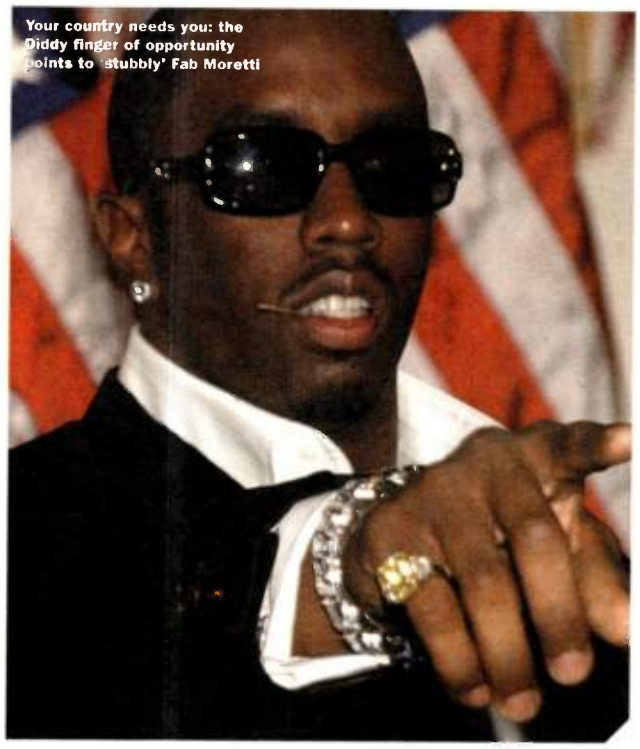
A new music venue is to open in Glasgow. The 2,500-capacity **Glasgow Academy** will be housed in the New Bedford Cinema, 121 Eglington Street, Glasgow. The company who have bought it, McKenzie Group Limited, hope the venue will be open by March 2003.

They also own London's Brixton Academy and Shepherds Bush Empire, the Birmingham Academy and the Bristol Academy.

The New Bedford opened as a cinema in 1921. It has been closed for ten years.

P Diddy to run for President

NME LINES UP CABINET FOR THE BLING BLING SUPREMO


Your country needs you: the Diddy finger of opportunity points to 'stubbly' Fab Moretti

PHOTOGRAPHY: LFI

Not content with being the bling bling king of the world, **P Diddy** is keen to attain greater fame.

The hip-hop supremo wants to become US President and declared last week that there would only be one barrier to his campaign: "There's not enough fun, sexy, crazy people in the world for me to put in my Cabinet!"

That minor problem notwithstanding, P Diddy is also attempting to usher in some constitutional changes. At present US law prevents anyone under 35 being allowed to put themselves forward for presidential candidacy. P Diddy fansites suggest their man, at 33, is not content to wait those two years until he is of age and is pushing for change now.

All other factors for his election bid are in place: he's got personal wealth, rich friends in the entertainment industry and personal charm. The rapper would not be the first entertainer to reach the White House, either – 1980s president Ronald Reagan was a Hollywood actor and TV star.

If P Diddy were to pull off the biggest election shock since George W sleepwalked his way in, *NME* would like to help. We have compiled some names who could fill the key posts.

Vice President: Snoop Dogg
The Vice President has to have the ear of the President, be respected by the cabinet and be an able deputy capable. Snoop, as a porn baron and former lover of drugs, would therefore slide snugly into his 'Vice' role.

Secretary Of Defence: Eminem
A counterpoint to the 'Dove' Diddy, 'hawk' Eminem would not hesitate to launch nuclear attacks on rogue states or men spotted talking to his ex-wife.

Secretary Of State: Fab Moretti
Everyone loves Fab, essential for the shuttle diplomacy required in this delicate role. Need to broker a peace deal between Israeli and Palestinian forces? Fab's your man. He's lovely and Yasser Arafat will want to pet him and rub his stubbly head.

Department Of Justice: Missy Elliott
She should establish a *Judge Judy* judiciary, in the style of the popular US daytime TV show. She'll hear some trials, but mostly she'll oversee an army of Missy-a-likes who spread across America hearing all the others. It will be freaky as hell and also brilliant.

Secretary Of Treasury: Robbie Williams
Yes, he's English and strictly speaking, that would prevent him from accepting the position, but we're talking about a world where P Diddy is President – lighten up. Anyway, Robbie knows how to generate cash. His year spent in LA also illustrates he knows tax laws and how to work them. He's a shoo-in.

Secretary Of Transportation: Suge Knight
Diddy is scared of Suge. While as President he could have him 'disappeared', it's safer to keep him where he can see him. In return for some campaign cash, he'll give the big man a little role.

"There's not enough fun, sexy, crazy people in the world for me to put in my Cabinet!" P Diddy

The Flaming Lips sign up Hollywood star

The Flaming Lips have signed up *Lord Of The Rings* star **Elijah Wood** to appear in their forthcoming movie.

Lips frontman **Wayne Coyne** is developing the film, *Christmas On Mars*, while taking time out from touring.

Wood has said: "I went to see them in LA and they asked if I'd like to be in the movie and I said 'Yes!'. They were meant to be filming in November but they had to go on tour with Beck. If I were them, I'd put Beck in front of me, too."

In the film, Coyne wants to play a Martian, who people think is "this crazy guy who's green".

Wood is a fan of *NME* favourites including The Strokes, Queens Of The Stone Age and Radiohead – and admits to downloading new Radiohead songs from the internet. The actor is believed to have waived his fee for the role in *Christmas On Mars*.

The second *Lord Of The Rings* film is out in December.

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Kelly brings the folks along

THE WHOLE FAMILY TURNS UP FOR OSBOURNE DAUGHTER'S FIRST GIG IN NEW YORK

It was a family affair for **Kelly Osbourne** as **Ozzy** and the rest of the Osbourne tribe turned up in force to cheer on the family's youngest daughter at her first proper gig in New York.

The heavy metal hero and his wife Sharon jigged and punched their fists in the air during Kelly's 45-minute set in Manhattan's Irving Plaza on Tuesday (November 26).

Brother Jack, who has been critical of his sister's strike for fame, even danced along as she ended the show with her hit cover of Madonna's 'Papa Don't Preach'. Sister Aimee and adopted brother Rob were also there.

Afterwards, a breathless and sweaty Kelly said her famous parents had been on tenterhooks before the gig.

"Dad was more nervous than me and mum cried backstage," she told *NME*.

Kelly played eight songs and one encore in a set of material that borrowed heavily from the pop-punk of Courtney Love's Hole.

Wearing a black T-shirt with the logo of keyboard maker Moog on the front, a tail-coat with the words 'Blah blah blah' in sequins on the back, and a pair of baggy jeans with Converse Chuck Taylor All Stars trainers, she was backed by a four-piece band of session guitarists, Josh Paul, Devon Bronson, Matt Douzat and drummer Alicia Warrington.

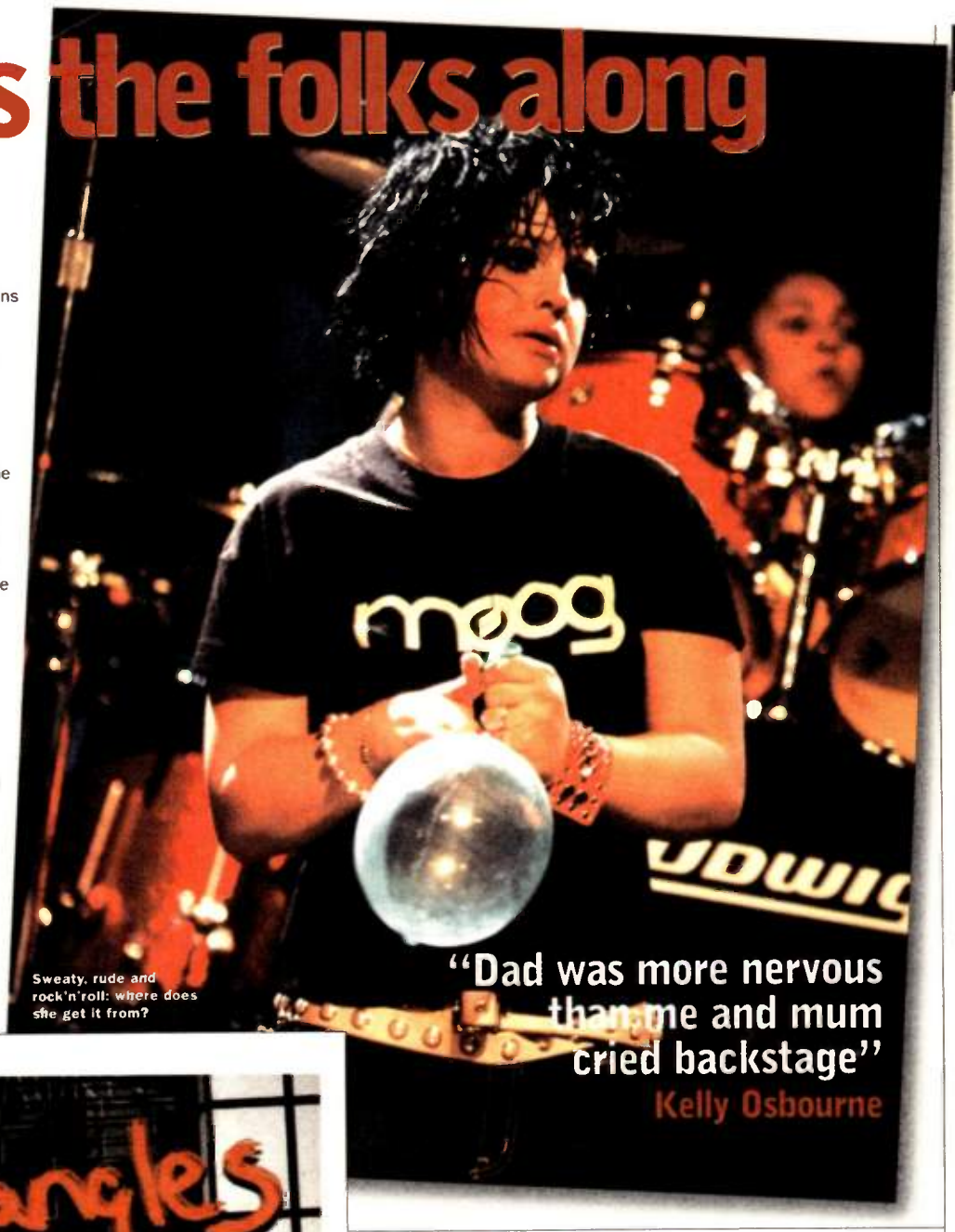
During one track, which she dedicated to masturbation, she urged the crowd: "If you love it, put your finger in the air." She then threw dozens of condoms into the audience and blew one up into a balloon, which the crowd bounced around the venue.

During 'Papa Don't Preach', Kelly dragged five members of the audience onto the stage to join in.

"Are you having a good time?" she repeatedly asked the crowd, to cheers and devil-horn hand gestures.

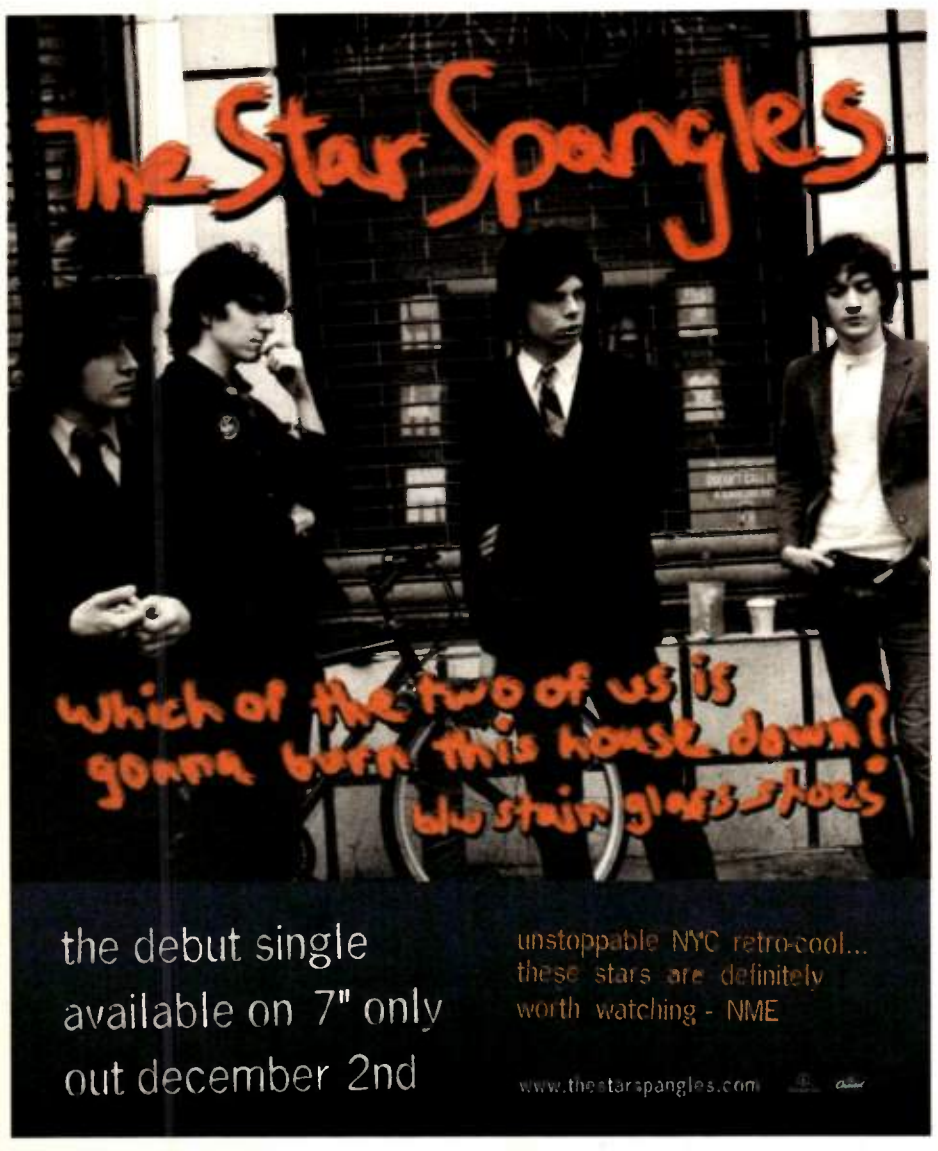
The gig coincided with MTV's American broadcast of the first episode in the second series of *The Osbournes*, the fly-on-the-wall show which launched the family to fame.

PHOTOGRAPHY: MARK WEISS/ANGLES/HAMISH BROWN



Sweaty, rude and rock'n'roll: where does she get it from?

"Dad was more nervous than me and mum cried backstage"
Kelly Osbourne


The Star Spangles
Which of the two of us is gonna burn this house down?
the debut single
available on 7" only
out december 2nd
unstoppable NYC retro-cool... these stars are definitely worth watching - NME
www.thestarspangles.com

Prodigy man 'threatened by farmer with shotgun'

Prodigy star **Keith Flint** (right) was allegedly threatened by a 62-year-old farmer with a shotgun, it has emerged.

John Kirby, from Little Dunmow, Essex, allegedly threatened the Prodigy frontman with a 16-bore shotgun in April, in Great Dunmow, Essex. Both Flint and fellow band member Liam Howlett have homes near Great Dunmow.

Kirby pleaded not guilty to possessing a shotgun with intent to cause Flint to believe unlawful violence would be used against him. He has been granted unconditional bail by the judge.

The trial is expected to start on February 27 next year.

NEWS IN BRIEF

Eminem has produced a track on the forthcoming **Nas** album.

'God's Son' is released on December 16, and also features a posthumous appearance from **2Pac** on 'Thugz Mansion (NY)', as well as guest vocal slots from **Alicia Keys** and **Kelis**.

Eminem produced the track 'The Cross'. Kelis and **Claudette Ortiz** feature on 'Hey Nas', while Alicia Keys collaborates with the rapper on 'Warrior Song'.

The Libertines are to release 'Time For Heroes' as a single in the new year.

The track, produced by The Clash's **Mick Jones**, is taken from the group's debut album 'Up The Bracket' and released on January 6.

Additional tracks on the release are demo versions of 'General Smuts', 'Bangkok', 'Mr Finnegan', 'Sally Brown' and '7 Deadly Sins'.

NME.COM triumphed at the BSME Awards last Monday (November 25) – the annual Oscars for magazines.

NME.COM editor Anthony Thornton walked away with the Editor Of The Year title in the online magazines category for the second year in succession. The award is *NME.COM*'s fourth major award this year, following its hat-trick of successes at the Association Of Online Publishing Awards in October.

The awards were presented by comedian Rory Bremner, with the ceremony held at the London Hilton.

Limp Bizkit frontman **Fred Durst** has settled a $5million lawsuit filed by a woman who claimed he broke her nose.

Connie Paulson worked as a lighting technician on the band's Anger Management tour in 2000. She claimed Durst had a "fit of rage" and threw a mic that hit her face while she was dismantling lights after a concert in Birmingham, Alabama.

Paulson said she suffered a broken nose, black eyes and a broken tooth, and will require future plastic surgery. Details of the agreement have not been released.

Jay-Z is set to play his first ever UK show in January, *NME* can exclusively reveal.

The gig will be at London Wembley Arena on January 31, the last of 12 dates across Europe. The rapper also releases his Beyoncé Knowles duet "03 Bonnie And Clyde' on January 20.

'The Blueprint 2: The Gift & The Curse' was Jay-Z's fifth consecutive debut at Number One in the US album charts.

For tickets, call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

Stars pledge support for striking firefighters

WESTLIFE, LEMMY, DOVES, SUPERGRASS, MORRISSEY AND FUN LOVIN' CRIMINALS JOIN IN THE FIGHT

Westlife star **Bryan McFadden** last week became the biggest music star so far to publicly support the striking firefighters.

As *NME* went to press, the firefighters were still in dispute with the government over their 40 per cent pay claim. The Fire Brigades Union (FBU) are battling for a £30,000 annual salary and have staged a series of strikes.

Collecting the award for Party Mentalist Of The Year at the *Smash Hits* Poll Winners Party at the London Arena on Sunday November 24, the Westlife star told the audience: "I would like to dedicate this award to all British firefighters."

Meanwhile, musicians as diverse as **Doves**, **Lemmy**, **Supergrass**, **Morrissey** and **Fun Lovin' Criminals** have lent their support to the firefighters.

Stewart Kinnon, divisional chair of Strathclyde FBU, has persuaded the artists to wear a T-shirt in support of the firefighters' pay claim.

He told *NME*: "We've had a lot of support. Morrissey played at Glasgow Barrowlands and took a T-shirt, and we've got pictures of other musicians wearing the T-shirts.

"I sat with Lemmy and talked about the whole issue for an hour. Huey from FLC told me that he applied to be a firefighter in New York and, if he hadn't ended up in a band, he believes he would have had to go in the Twin Towers on September 11. Doves went onstage with the T-shirts and said they were right behind us."

"Morrissey played at Glasgow Barrowlands and took a T-shirt. Doves went onstage with them and said they were behind us" Stewart Kinnon, Strathclyde FBU

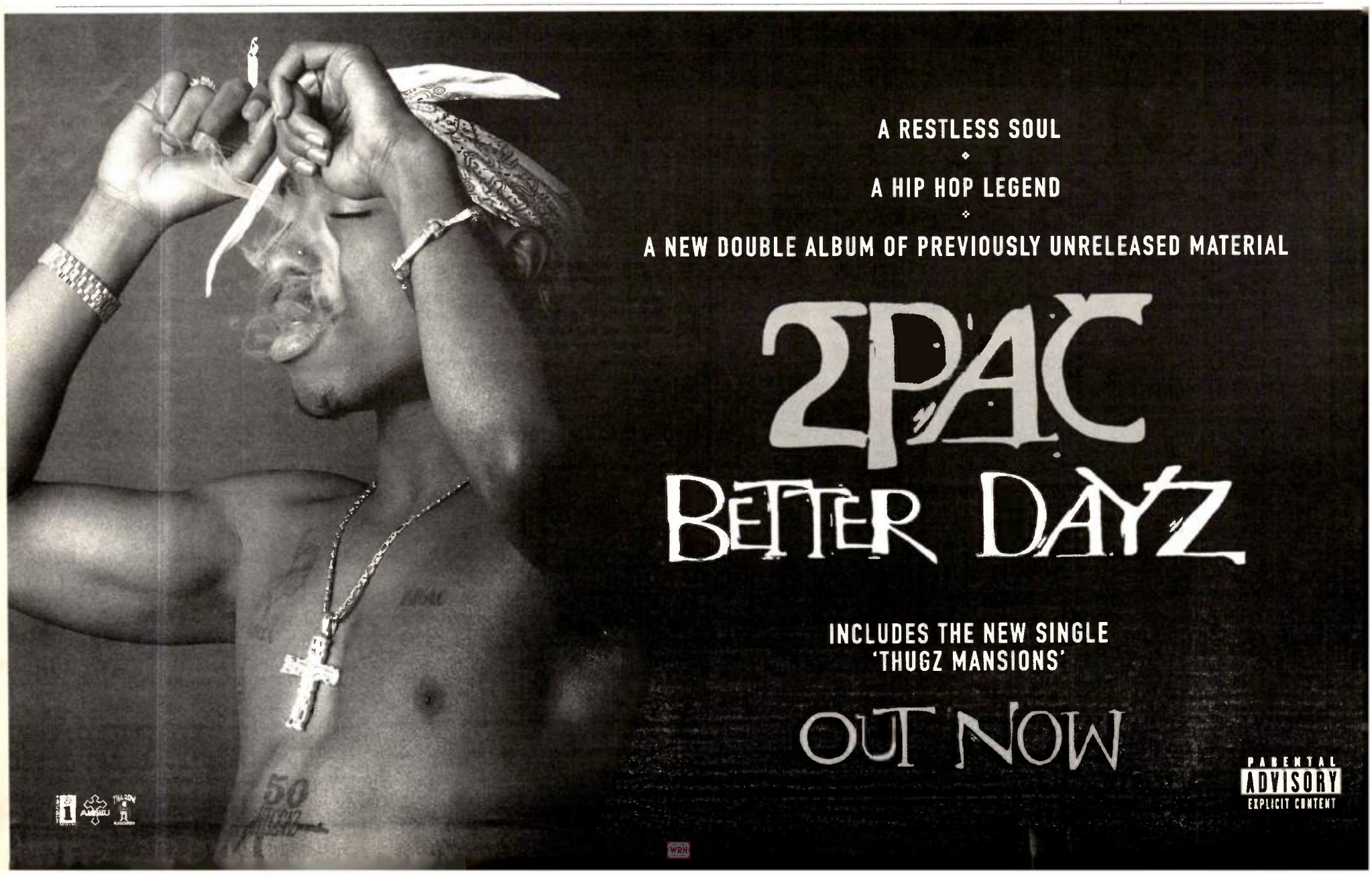
Ready for his close up: Marilyn Manson

Marilyn Manson plays devil in new short film

Marilyn Manson stars alongside Hollywood actor Gary Oldman in a new short film. *Beat The Devil* has been filmed by Tony Scott – director of films including *True Romance* and *Enemy Of The State* – for car maker BMW. It is one of a series of promotional films made by big name directors.

Marilyn Manson appears in the film as the Devil, alongside actors Gary Oldman and Clive Owen, and soul legend James Brown. In the film Brown plays a man who sold his soul to the Devil for fame and fortune, but now wishes to renegotiate.

Last year Madonna appeared in one of the BMW films, which was directed by husband Guy Ritchie. To see *Beat The Devil*, go to *www.BMWfilm.com*.



Top 100 Singles: the ones we missed

THE SONGS YOU WANTED TO SEE IN OUR POLL: 'DON'T LOOK BACK IN ANGER', 'IMAGINE' AND, ER, 'ANOTHER DAY IN PARADISE'

Oasis' 'Don't Look Back In Anger', **John Lennon**'s 'Imagine' and 'Paranoid Android' by **Radiohead** should have all been included in *NME*'s poll of the 100 Greatest Singles Of All Time, according to you, the *NME* readers.

In our November 16 issue we compiled a list of the singles we voted the best since *NME* printed the first ever chart 50 years ago, on November 14, 1952.

In our Top Five were Joy Division's 'Love Will Tear Us Apart', Nirvana's 'Smells Like Teen Spirit', Sex Pistols' 'Anarchy In The UK', The Rolling Stones 'Paint It, Black' and David Bowie's 'Heroes'. Also in the Top Ten were The Stone Roses, The Smiths, Oasis, The Clash and Massive Attack. We asked you to vote via *NME.COM* for the 101st single – the song that you feel should have been on the list.

Another "glaring omission" was Radiohead's 'Paranoid Android', a Top Three hit in 1997. "What can I say?" Paul Coleman wrote. "That single changed everything for Radiohead, leading to them conquering the world."

Other singles that you feel should have been in the list were John Lennon's 'Imagine' ("Not a great single, but there's no doubt about the worldwide impact. Isn't that worth something?") and REM's 'Losing My Religion' ("No REM in the Top 100 is like rewriting history," said Thomas Stone).

And finally, one reader who shall remain nameless thinks Phil Collins' 'Another Day In Paradise' should be there. Less said about that the better...

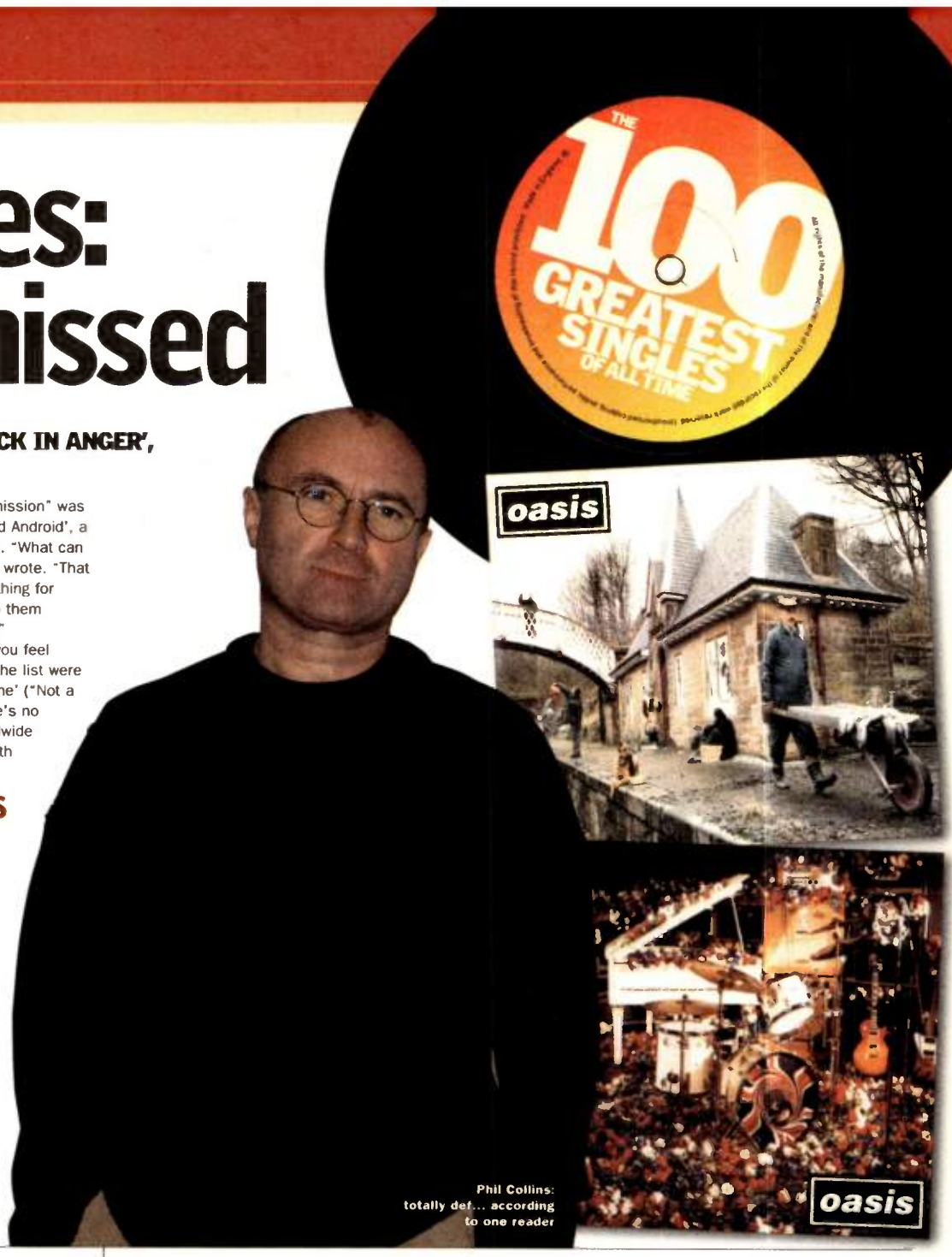
"No REM in the Top 100 is like rewriting history!"

And it transpires that there just wasn't enough Oasis for you lot. Despite 'Live Forever' coming in at Number Eight and 'Supersonic' at Number 34, by far the biggest outcry was over the exclusion of 'Don't Look Back In Anger'.

One fan said: "It's easily their best single, and stands apart from the rest because of Noel's stunning vocal."

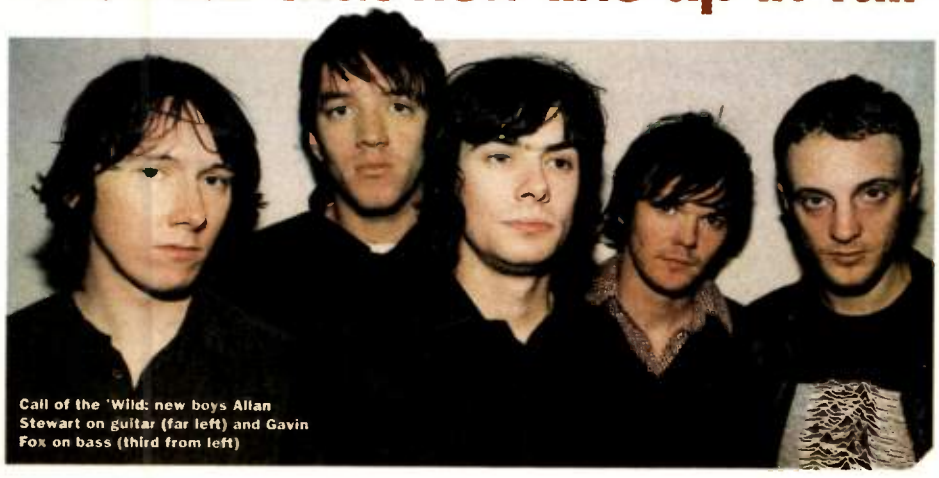
Oasis fans were also bemused at the omission of 'Some Might Say'. "Their first UK Number One not worthy of comment? Come on *NME*, that's a disgrace," Barney Simpson wrote.

Lennon: 'Imagine' "not a great single"



Phil Collins: totally def... according to one reader

Idlewild: that new line-up in full



Call of the 'Wild: new boys Allan Stewart on guitar (far left) and Gavin Fox on bass (third from left)

Here's the first picture of the new **Idlewild** line-up, following bassist Bob Fairfoull's exit from the band.

Gavin Fox from Irish band Turn is the band's new bassist, as *NME* revealed last week. He will begin touring with Idlewild in January 2003.

The new line-up also features the band's live guitarist Allan Stewart as a full-time member.

Idlewild launch their UK tour at Sheffield Octagon on Thursday (December 5), with temporary member Alex Grant on bass.

Audioslave to make live debut at KROQ show

Audioslave, the rock supergroup featuring Soundgarden's Chris Cornell and members of Rage Against The Machine, make their live debut alongside The Vines, Queens Of The Stone Age and Coldplay next week.

The bands are on the bill at US radio station KROQ's Almost Acoustic Christmas show on December 7-8 at Universal Amphitheatre in Universal City, California.

On Saturday (December 7), Audioslave play the KROQ show along with Disturbed, New Found Glory, POD, Queens Of The Stone Age, Sum 41, Taproot and Billy Corgan's new band Zwan.

On Sunday (December 8), The Vines, Beck, Coldplay, The Flaming Lips and Dashboard Confessional are on the bill.

Just hear those 'Slaye bells jingling: Cornell and co to play star-studded Christmas show

PHOTOGRAPHY: LFI/RETNA/DEAN CHALKLEY

Chris Martin falls for 'Barbie'

CRAP '90S EURO HIT IS COLDPLAY'S LATEST COVER AS TREND CATCHES ON THROUGHOUT THE MUSIC WORLD

Coldplay, **Beck**, **The Flaming Lips** and **The Soundtrack Of Our Lives** have spent the last week indulging their fetish for amusing cover versions.

To add to Coldplay's recent tally of Nelly's 'Hot In Herre', Oasis' 'Songbird' and Ash's 'Shining Light', the band delighted fans in Copenhagen's VK Hall (November 21) when Chris Martin and Jonny Buckland covered Aqua's 'Barbie Girl' – the Scandinavian pop group's massive 1997 hit.

One fan told *NME*: "Chris was doing the Barbie voice and Jonny was doing Ken. It was awful and yet amazing at the same time but they had to quit one minute into the song because they couldn't stop laughing!"

Coldplay closed the tour at the Oslo Spectrum (November 24), where they paid tribute to Norway's finest, A-Ha, with a rendition of 'The Living Daylights'. A fan said: "Chris said they liked A-Ha when they were kids, and that he picked the tune since it's Bond time again!"

Meanwhile, Beck and The Flaming Lips' Wayne Coyne performed a duet of Sonny and Cher's 'I Got You Babe' at an impromptu appearance at the KCRW-FM's A Sounds Eclectic Evening at the LA Universal Amphitheatre (November 23).

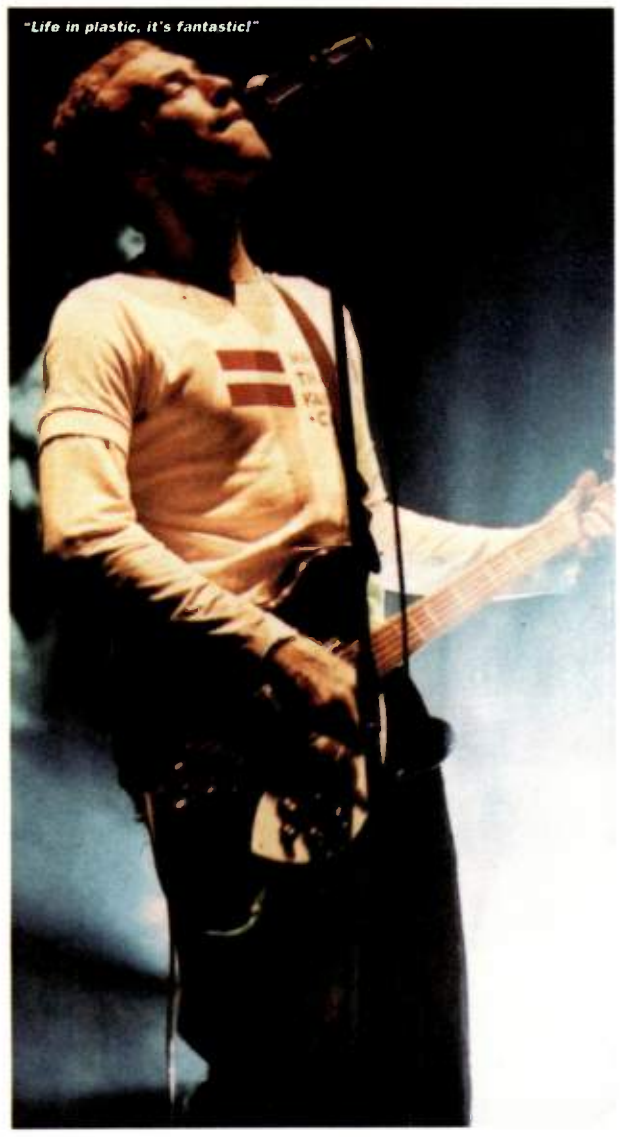
Billed to appear at the fundraiser were **Norah Jones**, **Zero 7**, **Beth Orton** and **DJ Shadow**. However, Beck and Coyne turned up to play, belting out the cover – changing the lyrics of the chorus to *"I Got You Beck"/"I Got You Wayne"*.

The pair also performed Willie Nelson and Waylon Jennings' 'Good Hearted Woman'. Beck then asked Orton to the stage for a cover of The Rolling Stones' 'No Expectations', Norah Jones for a cover of 'Sleepless Nights' and ended with a cover of 'You're The One That I Want' with Zero 7's **Sia Furler**.

Beck also recently covered Radiohead. Playing in Fort Worth (November 14), the star stopped in the middle of 'Already Dead' and started playing 'Creep'.

Further north in Vancouver (24), The Soundtrack Of Our Lives ended their tour by being joined onstage by **Bachman Turner Overdrive**'s **Randy Bachman** for a version of BTO's massive '70s hit 'You Ain't Seen Nothing Yet'. A fan told *NME*: "TSOOL were in top form and blew everybody away."

"It was awful and yet amazing at the same time... they couldn't stop laughing!"


"Life in plastic, it's fantastic!"

Headmaster Jay-Z not too cool for school

Jay-Z has left the mean streets of New York and gone back to school – as the headmaster!

The rap superstar has been promoting his new album 'The Blueprint 2: The Gift & The Curse' by performing at high schools across the US. As part of a one-off competition, 12 schools won Jay-Z as their high-school principal for the day.

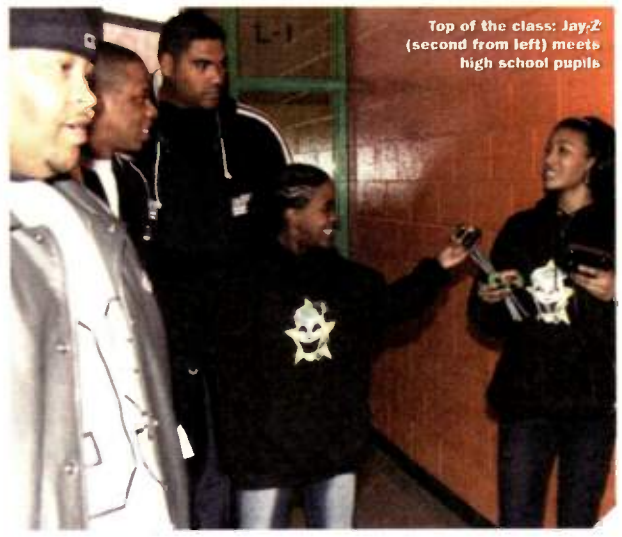
In Detroit, Jay-Z visited Cass Tech High School, after it had showed the best attendance record for Detroit's high schools during a two-week period.

Wearing a blue tracksuit, Jay-Z gave a brief talk at the school, and students performed a skit for the star.

"I've been to a couple of high schools already, and nobody has put on a presentation like that for me," an impressed Jay-Z said. "This is secondary to promoting the record. This right here, this is just showin' love."

The rapper watched the school's marching band and cheerleaders, and later played a live show for competition winners.

Cass Tech's real principal, George Cohen, gave Jay-Z his blessing. "I had my reservations," he told the *Detroit News*. "But I'm hoping this experience will have a positive impact on our students."


Top of the class: Jay-Z (second from left) meets high school pupils

Pretty good sucking: White Stripes play Transylvanian show

The White Stripes played a bizarre low-key show in Transylvania in front of 400 cast and crew of *Cold Mountain*, the forthcoming American Civil War epic featuring **Jack White**. Hollywood A-listers **Nicole Kidman**, **Renée Zellweger** and **Jude Law** – all cast members – were among the audience as was the film's director Anthony Minghella.

A crew member who saw the show at Aro Palace Hotel in Brasov – around three hours from Romanian capital Bucharest – said Jack and Meg played a full set, running through White Stripes favourites like 'Dead Leaves And The Dirty Ground', 'You're Pretty Good Looking', 'Hotel Yorba' and their cover of country standard 'Jolene'.

Shooting on the film continues until just before Christmas.

Fangs very much: Jack White

WHAT'S ON THE NME STEREO?

Jet
Dirtysweet
(Rubber Records)
Stupid, scuzzy and stupendous debut from down under. Could Jet displace The Vines, as the most exciting rock'n'roll band in the world?

Jay-Z
The Blueprint 2: The Gift & The Curse (Roc-A-Fella/Def Jam)
Includes a top collaboration with current belle Beyoncé ('03 Bonnie & Clyde') and a track where he rocks the mic in an Austin Powers accent ('Blueprint 2'). Brilliant.

Johnny Cash
The Man Comes Around
(Lost Highway)
Beautiful and mournful valediction from the original rock outlaw.

The 22-20s
Such A Fool (Demo)
Currently in the middle of a tug of war between several of the UK's biggest record companies, The 22-20s only have to be heard to be loved.

Hot Hot Heat
Bandages (Sub Pop)
TISS! 'Bandages' is the stand-out track from the Canadian four-piece's debut LP 'Make Up The Breakdown'. It sounds like a cross between The Clash's punk pop classic 'Rock The Casbah' and one of '80s goth rockers The Cure's peppier moments. That you can dance to. TISS!

The Bandits: 'Way' cool

Echoboy
Automatic Eyes (Mute)
An electro-glam pop taster from the forthcoming 'Giraffe' LP, scheduled for February 2003.

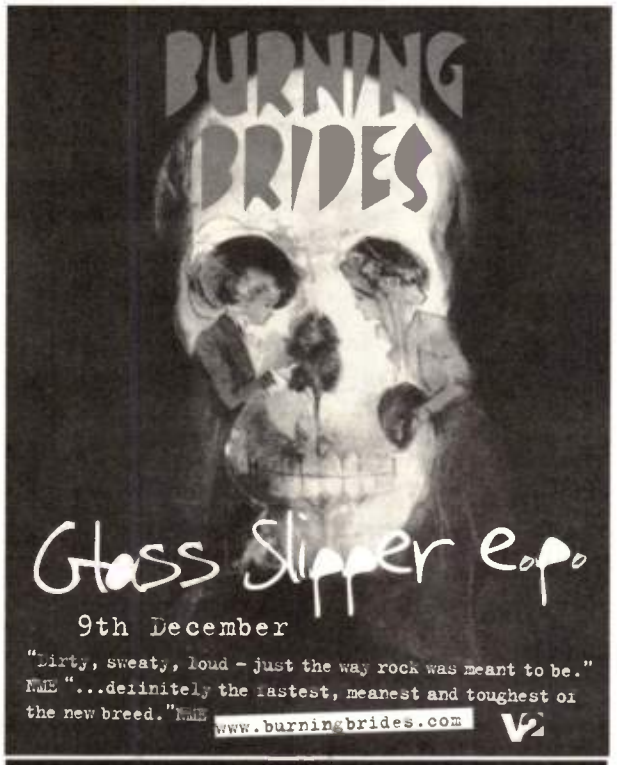
Nick Cave & The Bad Seeds
Nocturama (Mute)
Another brilliantly glum offering from the master of miserablism.

Young Heart Attack
Tommy Shots (Rex Records)
Texas-based, AC/DC meets The B-52's six-piece whose manifesto is: "To make records that teenagers would lose their virginity and get arrested the first time to." A fine sounding idea.

Dashboard Confessional
The Places You Have Come To Fear The Most
(Vagrant)
Amazingly fragile debut LP from 27-year-old skateboarder turned songsmith Chris Carrabba. It's what emo-core has been praying out for – Carrabba is a total star.

The Bandits
On My Way
(Centro Del Bianco)
One of the double A-sides on the Scouse sextet's second single, 'On My Way' is a spooky psychedelic stomper that recalls early Led Zeppelin.

PHOTOGRAPHY: DEAN CHALKLEY/ROGER SARGENT/LFI/THE DETROIT NEWS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9th December
"Dirty, sweaty, loud - just the way rock was meant to be." NME "...definitely the fastest, meanest and toughest of the new breed." NME
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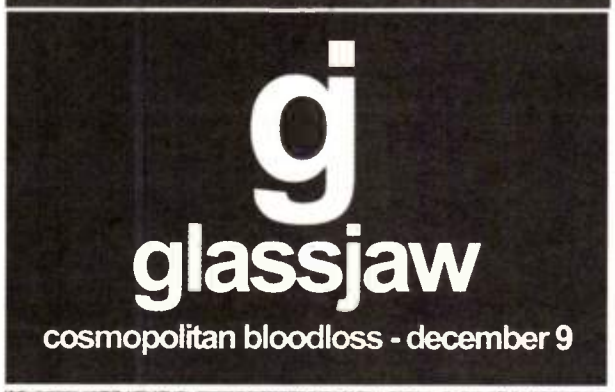
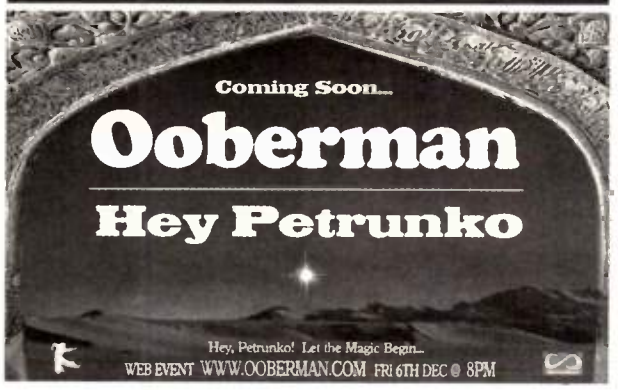
V2





Home City Dance Party

"..dance anthem.." John Otway
"..Excellent.." James Patterson

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NME takes Robbie to the Bronx

WILL ROBBIE WILLIAMS' NEW ALBUM 'ESCAPOLOGY' MAKE IT BIG IN AMERICA, OR IS IT THE BIGGEST WASTE OF £80MILLION EVER? WE PLAY IT TO THE STREETS OF NEW YORK AND LA TO FIND OUT...

So, Robbie Williams wants to be a superstar in the land of stars and stripes. He's even clinched an £80million deal with EMI, predicated on the push he will receive in the notoriously hard-to-break American market. 'Escapology' won't be released Stateside until next year, but we've decided to give the Yanks a preview. With a shoddy shower-buddy CD system and a set of enormous headphones (we're keeping it real, OK?), we venture out into the streets of New York and LA's Sunset Strip, to see how the general public rate Robbie's chances.

NEW YORK

Our first stop is Union Square, a large park marking the boundary between downtown and midtown Manhattan, where the city's largest Virgin Megastore squats on the busy corner of 14th Street and Broadway. Due to the proximity of New York University, the park is usually flooded with students, war protesters and skateboarders. Today, however, men in moulded plastic hats are building a winter wonderland in anticipation of Christmas, so there's just a lot of noisy machinery and ugly red tents. We try to take 'Escapology' into the Virgin Megastore, but are kicked out when a security man spots the *NME* snapper's camera. So we head for the park benches, where we find some victims.

Vince, from Brooklyn, is wearing sunglasses despite the fact that it isn't remotely sunny, and is playing an electric guitar with no electricity.

"Don't take a picture of me smoking," he says. "I'm supposed to be a Jehovah's Witness."

We play new single 'Feel' for him. He listens with great interest, and continues to smoke.

"Sounds like Lenny Kravitz," he decides. "This Robbie Williams, he used to be a dancer or something, didn't he?"

Sort of. He was in a British boyband a long time ago.

"He don't dance no more?"

Not really.

"He should. I'd buy this if the guy was dancing. Lemme ask you something else. Does he write his own stuff? I'd be a lot more interested if he was a songwriter."

Bob, a TV producer from Manhattan is sitting nearby.

"If I got a promo copy of that, I'd sell it," he announces. "I didn't mind that 'Rock DJ' song he had a while ago. It had a cheesy danceability to it, and it was pretty funny. But this is horrendous. Obviously, that's only after a quick listen, but I can't imagine it getting much better. He's ripped off every living cheese artist. Cher, Elton, Bryan Adams..."

What do you think about his £80million deal?

"Eighty million?! They could send him into deep space for that much money! Forget America. Send him to Mars, where they might appreciate him more."

Percy, from Manhattan via Somalia, has no idea who Robbie is. He doesn't want to listen to the CD, but admits that he has nothing else to do.

"It's OK," he says, after listening to 20 seconds of 'How Peculiar'. "He could be a star. I wouldn't buy it, but I think he has a nice voice."

'How Peculiar', incidentally, features heavy distortion, so you can't really hear Robbie's voice at all. How peculiar.

Next, we meet Betty, who has stopped in the park for a break from shopping. Unlike Percy, she's familiar with Robbie's work.

"Mmmm... I think he has a great body!" she says. "I've always thought his music wasn't very good. But if this is him reinventing himself, maybe I'd like him more."

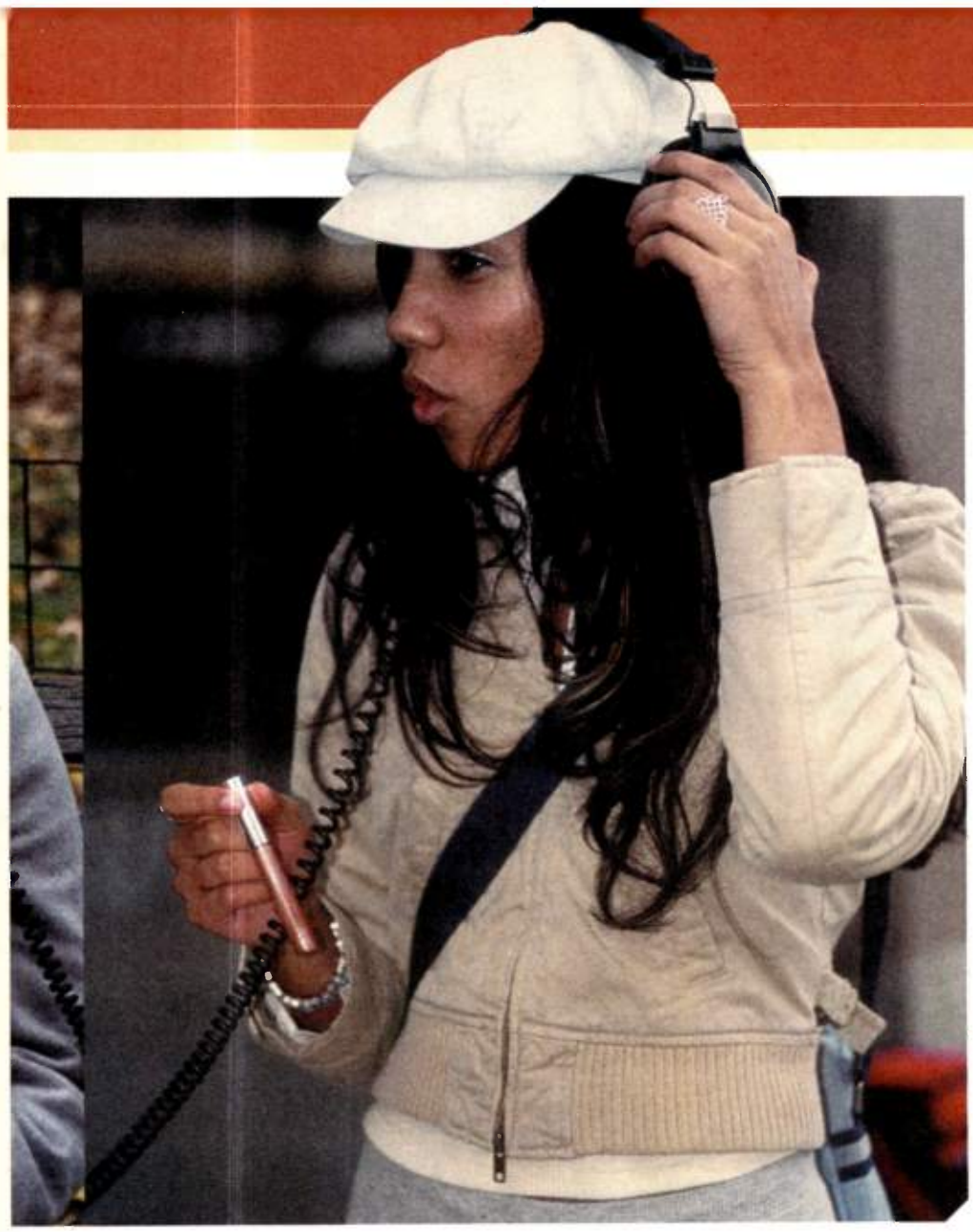
She listens to 'Feel' and 'Something Beautiful'.

"He's the second coming of Elton John," she decrees. "Moms around the world will adore him. I wouldn't listen to this, ever, but my mom would totally love it."

Nearby, guitarist Costa and his fiddler girlfriend Liz are enjoying a coffee. Costa plays 'Something Beautiful', then 'Love Somebody'.

"It's painfully earnest. Humourless as hell. Terrible lyrics. He repeatedly rhymes the same word with the same word. And you should never use the word 'understand' in any kind of poetry or lyrical context. Sounds like a 13-year-old wrote it. How old is he?"

"How much did you say they give him to make this shit? Eighty million? Damn, I could make a track for five bucks that'd be better than this" Bronx resident, Joshua



Next stop, Times Square, just outside the studio where MTV's *Total Request Live* is being filmed. Throngs of teenagers are milling around outside, but everyone pretty much ignores *NME* and Robbie, because they're too busy trying to get on TV. Waving signs around, jumping up and down, that kind of thing.

One group of teenage girls are trying to sell a male friend for $1.50. They've stuck a piece of paper to his forehead with the asking price. Two of the girls, Cathy and Athena, are eager to hear some Robbie.

"I really liked that video where he was naked and then his skin came off," giggles Athena. "That was pretty hot. And I saw him on *(MTV show) Cribs*. He was humping the bed."

While listening, Cathy clutches her heart and sways back and forth. Could a positive verdict be forthcoming? Sadly, no.

"Not bad."

Would you buy it?

"I dunno. It's nice and relaxing, I guess. But I probably wouldn't buy it. Maybe somebody older would like it."

We ask their friend Tommy, who costs $1.50, if he thinks Robbie will be a star in America.

"Could be. Who knows? People like all kinds of stuff. It doesn't matter if it's good or not."

Stacey, from Staten Island, is here with her mother.

"Is he the one who won the *American Idol* contest in England?" she enquires.

We play 'Handsome Man' for her. "Oh my god! That's SO boring! I don't have time for this. Is he cute?"

Her mother, meanwhile, is confused.

"Robin Williams has an album coming out?"

No. Robbieeee!

"Who?"

Robbie Williams. British. Used to be in a boyband called Take That.

"Take What?"

That.

"That what?"

Never mind.

A boy named Carroll "from the East Side" requisitions the headphones, and skips through each track of the album.

"I don't know much about him other than him taking off his skin in videos," he says, by way of preface. "Oh, and I liked that one with Nicole Kidman. There are a couple songs here that sound OK. It's kinda weird because every song is like a whole new production – like one song sounds like *(Jay-Z's)* 'Hard Knock Life' and the next one sounds like Oasis. I don't get it. Maybe he's trying too hard to be liked."

David, a graphic designer from Brooklyn, is passing through Times Square. We play him 'Cursed', at maximum volume.

"I can totally tell he's trying to break through to an American audience by being kinda rocky and grungy," he decides. "Some of it sounds like the later days of The Beatles when they were doing drugs. He left something behind on the plane from England to America. His talent, maybe."

So you wouldn't buy it?

"Definitely not."

Our final stop is the Bronx, by way of an arduous trek on the underground rail. When we play a bit of Robbie on the subway, people stare at us as though they can't decide whether to kick us or give us money. Mostly, they just move away.

The Bronx, when we finally get there, is strangely quiet. We've chosen to go to Bronx Park East, near the famous Bronx Zoo, because most of the borough is pretty dodgy. The area we choose to expose to 'Escapology' is predominantly occupied by public housing projects, hotdog stands and young women with prams. So, this is it: The Street. About as real as it gets. Let's see what the locals think of Robbie.

First, we meet Angel, from New Jersey, "visiting friends".

Ever heard of Robbie Williams?

"Yeah, I've heard of that guy."

Do you have an opinion of him?

"Nah."

What do you think of this music we're playing?

"Nice piano. His voice isn't real good, though. I think people would buy this, but he needs to step up his tone of voice."

His friend Joshua, a Bronx native, nods his head agreeably.

"Sounds good. I like the beats. Got nothing else to say about it. Wouldn't buy it."

His other friend Pedro, talks the whole time he's listening.

"How much did you say they give him to make this shit? Eighty million? I wish somebody'd give me 80 million. I could do better than this, for sure. Damn, I could make a track for five bucks that'd be better than this. Then could I keep the rest of the money?"

We find Louis bouncing a basketball against a tree. He's "outta school for Thanksgiving", even though Thanksgiving is a week away. Rather unexpectedly, he loves Robbie! At last!

"This monkey song's funny as shit!" he says, referring to 'Me And My Monkey', in which Robbie visits Las Vegas with a primate and gets into all kinds of trouble with drugs and hookers.

"Can I keep this? No, really, tell your boss it got stolen. Come on, you're in The Bronx. Could happen. Tell 'em you got beat up and somebody stole it. Please?"

We show him the skull and crossbones emblazoned on the CD, which is clearly Watermark protected, and tell him that if he copies it for his friends he'll be breaking the law.

"Don't worry about that," he laughs. "Nobody I know would listen to this."

Thus 'Escapology' escapes into the Bronx. Where it will end up is impossible to say, but at least it went with someone who truly loved it. Pessimists may predict that Robbie has little hope of breaking America, but he's just had his first hit, and run. Maybe Louis will spread the word.

LOS ANGELES

Robbie Williams just might make good on his £80million record deal by crossing over Stateside, if Los Angeles area residents have anything to do with it.

"It's cool. I'd buy it," says Richard Caines, 25, who is speaking to *NME* while 'Escapology' debuts over the loudspeakers at the Virgin Megastore on Sunset Boulevard.

Indeed, the premiere of the record in the shop creates a flurry of activity. *NME* witnesses one teenage girl squeal when Virgin's DJ Dave introduces the album.

"Sounds like a 13-year-old wrote it. How old is he?"

Costa, New York

Another customer, a man in his 30s, looks up Robbie's section and purchases one of the few imported copies of the album on sale after hearing a few tracks.

But other shoppers aren't as easily swayed by Williams' new material. "He's getting kind of old," one patron tells us. "I don't think he comes across as very sincere," says another browser.

Across town at UCLA, students who listen to 'Escapology' are surprised by the diversity of styles on the new record. "It's hard to tell to what *(group)* he's marketing the CD," says third year student Chuck Delrosario, 20. "This CD has a good mix of some alternative stuff and some stuff for the baby boomers, but I'm not sure if that's good or not. I like it when he goes into soft rock ballads. The more alternative ones I would listen to. The ballads are pretty cool. People will always like slow songs."

The slower tracks like first single 'Feel' also find favour with attendees of Cyprus Hill's Fifth Annual Smoke Out at the LA Coliseum.

"People will buy it," says 26-year-old Jeremy McMaster of Orange County. "Coldplay does well over here. It reminds me of Dave Matthews Band spin-off kind of stuff."

Although we receive mixed responses as to whether or not they would buy the album, everyone *NME* spoke to says Williams could have a major radio hit on his hands with first single 'Feel'. Robbie has already created a small profile Stateside, with people telling *NME* they recognised Robbie from the 'Rock DJ' video, his video for 'Something Stupid' and his appearance on MTV's celebrity home show, *Cribs*. But it will take a stronger commitment than a popular single for Williams to break into the big leagues according to Caines. "Everything rests on the live show," he said. "If you go to the concert and the live show blows you out of the water then that's the ticket."

TEXT: NEW YORK – APRIL LONG/LA – JOLIE LASH PHOTOGRAPHY: JASMINE SODACHROME/JOLIE LASH

Can Robbie make it in the US? Americans give NME their verdict

Melanie Peralta, 19, UCLA: "I like the ballads. The upbeat ones – people just want something catchy and to me they don't seem that catchy. What American culture is into now is hip-hop records. This reminds me of the songs played on *Dawson's Creek*-style shows."

Emma Bing, 19, Los Angeles: "I love it. All his music has such romantic undertones. I think he's a lot more known in Europe, but I think if it's promoted here he'd be big. He's got something a lot of other artists don't have. I loved the video for 'Rock DJ'. There's no-one else like him. He's got such a great mix of songs and he's hot!"

Richard Caines, 25, Boston: "It's cool. Honestly, it sounds a little like other stuff. Everything rests on the live show. If you go to the concert and the live show blows you out of the water then that's the ticket. I'd buy his record."

Justin Gorman, 25, Massachusetts: "It kind of almost reminds me of Oasis. It's very chill. It's kind of what Justin Timberlake is doing. Whoever promotes this dude, if they push him hard enough, it's definitely radio. It just takes a little while."

Denise Quick, 23, San Bernardino: "I don't like it. The single *('Feel')* sounded too slow. It could do well though. I'd put him in the R&B and alternative categories. He could be worth $150million since there is a large group of people who like that sound."

Daniel Seyum, 23, San Bernardino: "It's pretty good. The songs are kind of alternative slow jams. I think it would sell because older people don't like music nowadays so maybe they'd want to listen to something like Robbie Williams. Americans are into hip-hop. Personally I go by the beats and with hip-hop it has to do with beats and a tight hook so maybe if Robbie had tight sounds he'd make it. Wasn't he on MTV's *Cribs*?"

Michelle Synco, 22, Huntington Beach: "It's definitely saleable. I can picture a couple of radio station it could be on. He's not worth $150million dollars, but who is? They put a lot of faith in him. Obviously he has talent."

RYAN LAYS INTO 'LITTLE GIRL' JACK

WAR OF WORDS CONTINUES AS ALT.COUNTRY STAR DISSES THE WHITE STRIPES SINGER

Ryan Adams has elaborated on his war with "little girl **Jack White**", calling him a "fucking ponce" and insisting he turned down the role White took in the forthcoming American civil war pic *Cold Mountain*.

Speaking to *NME* last week in Gothenburg, in the middle of his European acoustic tour, the alt.country supremo wanted to know if White had answered his earlier jibes delivered in *NME*. Adams says the two fell out when White became precious after hearing Adams had changed some of the lyrics of White Stripes songs he was covering in concert.

"Did little girl White talk back?" Adams asked. "What a fucking movie star. I don't have a problem with him – he started it. I know that's what you say in school. But what's he doing on the internet, saying, 'I see you changed my lyrics'? Fucking ponce."

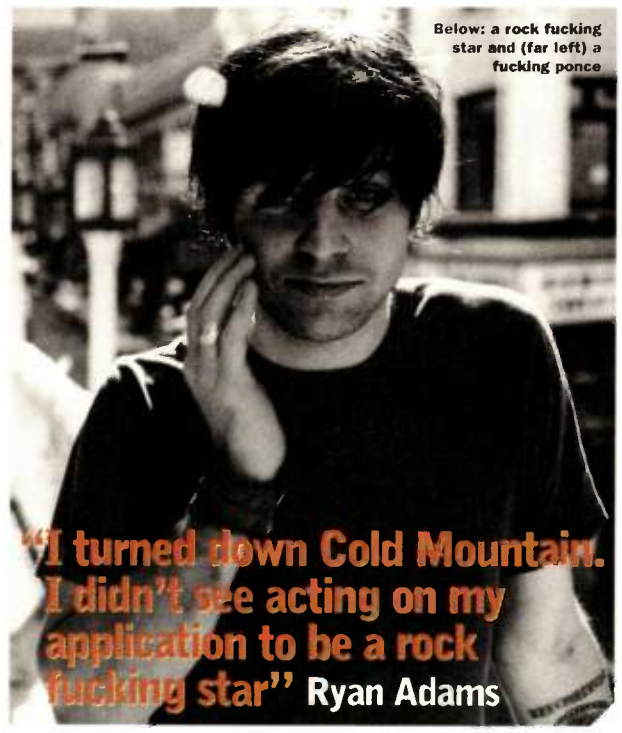
Hitting his stride, Adams added: "I mean, shit – I get to shop at 40 or 50 more stores for clothes than that guy does. Think of the limitations. Just buy him a gallon of red paint. I don't fucking get it. Whatever...

"I don't have a problem with him. Good luck to him in Romania. It's supposed to be freezing. He must be hating it. You know they asked me if I wanted that movie role and I turned it down. *(Director)* Anthony Minghella asked me first.

"I was up for the part first and I turned it down. You know why? Because I didn't see acting anywhere on my job application to be a rock fucking star, you know. It's true. That's fucking fact."

He added: "I turned it down because we were touring anyway. I was wanting to tour and do this acoustic thing. And they said, 'Well, you can come to Romania and we'll pay you anyway and you can have three or four lines and you get to play a banjo made out of a pumpkin.' I'm like, 'Fuck you, man.' I make that money in two gigs. Put it this way – it didn't seem that much to me. And it's three fucking lines. Three lines in a two-and-a-half hour film. I'd rather get a gun and blow my eyeball out. And you got to go freeze your ass off. You do get to hang out with Nicole Kidman, which isn't bad. But it's not like she'd be going, 'So tell me about your life.' She's fucking Nicole Kidman."

Jack White has yet to respond to the jibes. His spokesperson said that if he was to, he may keep it private between him and Adams.



Below: a rock fucking star and (far left) a fucking ponce

"I turned down Cold Mountain. I didn't see acting on my application to be a rock fucking star" Ryan Adams

PHOTOGRAPHY: COLIN LANE/PIETER M VAN HATTEM/KEVIN POWERS

Primals greatest hits due next year

Primal Scream are planning to release a greatest hits compilation next year, which will feature the highlights from their classic albums 'Screamadelica', 'Vanishing Point' and 'Exterminator'. A new single from the group's current album 'Evil Heat' is also planned to precede the album.

Meanwhile, Primal Scream have at last signed a deal to release 'Evil Heat' in the US. It follows concern that the band would be blacklisted in the US, in the wake of the September 11 terrorist attacks.

One song written for 'Evil Heat' was originally called 'Bomb The Pentagon', but was changed to 'Rise' by the time the album was actually released. Frontman Bobby Gillespie has also been vocal in his criticisms of US foreign policy.

Despite the controversy, 'Evil Heat' will now be released in the US on the Epic label. The band had been without a US deal for a year.

NEW BAND NEWS

Rising Aussie rockers **Jet** have totally sold out. Yes, all 1,000 copies of their sweaty debut EP 'Dirtysweet' (Rubber Records) were snapped up within minutes of hitting the shelves of Melbourne's record shops. Though word reaches us that the band plan to release something here in the new year... ● **Electric Six**'s 'Danger! High Voltage' – which features Jack White yelping like a man undergoing an autopsy – has finally been given a release date. This underground favourite will now be available on January 6 via XL Recordings... ● **The Bandits**' runaway momentum shows no signs of abating. Having wowed and wooed punters with their scampering Scouse-pop on the recent *NME* Term Warfare Tour, they've announced plans for their second single. Double A-side 'Once Upon A Time'/'On My Way' gets a limited released through Centro Del Blanco on January 27... ● While there's not much in the way of new releases, the toilet circuit is full of new bands, with **Pretty Girls Make Graves**, **The Relatives**, **The (International) Noise Conspiracy** and **Kinesis** all hitting the road. But top new band tour of the week comes from **The Thrills** and **The Basement**. Contrasting in styles but united in pop nous, these two bands are definitely ones to watch in 2003. See *Gig Guide* for more details...

INTRODUCING...

The Basement

Who are they?
Originally from Omagh, Northern Ireland, John Mullin, 21 (vocals/guitars), Mark McCausland, 20 (lead guitar) and Declan McManus, 20 (drums) crossed the water to Liverpool, to make a name for themselves. They met bassist Graeme Hassall, 21, in Prescot, Merseyside, "sleeping in a ditch".

Why The Basement?
Mark: "The first line of Bob Dylan's 'Subterranean Homesick Blues' is: *'Johnny's in the basement mixing up the medicine/I'm on the pavement thinking about the government'* – that's four great names for bands. Though, thinking about it now, maybe we should have called ourselves The Government."

What's their sound?
They say: they're influenced by "Franz Kafka" (John), "*Planet Of The Apes*" (Mark) and "*('50s folk duo)* The Clancy Brothers" (Declan).

We say: debut single 'Medicine Day' is jangly folk-pop that robs from, among others, Bob Dylan, The Byrds and Van Morrison.

Good fortune...
The band were on the verge of giving up when they spotted Deltasonic (home of The Coral) boss Alan Wills at a gig and gave him a demo. He snapped them up and thinks "they're gonna be huge".

Where can I hear them?
The Basement's UK tour alongside The Thrills starts this week – see *Gig Guide* for details.

LIMITED EDITION 1000 ONLY 7" AND COMPACT DISC
BOTH FORMATS CONTAIN EXCLUSIVE TRACKS

THE RAVEONETTES
Attack of the Ghost Riders
AVAILABLE 9TH DECEMBER 2002
WWW.THERAVEONETTES.COM

BURN IT!

THE RAPTURE

BARRY WHITE, BOB DYLAN AND HAWKWIND – 12 SONGS THAT STOKE THE FIRES OF THE INCENDIARY PUNK-FUNKERS

TEXT: PIERS MARTIN

1 CHARLOTTE DODA
Don't Let Me Down
Matt Safer (bass): "This is a favourite of Gabe *(Andruzzi, saxophone)* but he can't find it. We heard it on the jukebox at *(New York bar)* Lakeside Lounge. We listen to it every time we go. I usually have a margarita."

2 BARRY WHITE
Standing In The Shadows Of Love
Matt: "Vito *(Roccoforte, drums)* calls this an all-time great. I've sat with him at his house listening to it over and over again, and it really does kill. It takes so long to build, and then it finally hits you with the verse and it's just like, woah. It sounds great backwards as well."

3 ROBERT OWENS
A Path
Luke Jenner (vocals/guitar): "An '80s house classic. Nice drum sounds and amazing vocals."

4 OHIO PLAYERS
I Wanna Hear From You
Matt: "The arrangement rules, and their voices are so damn plaintive. *'Ooww garl'* indeed."

5 THE LOVEJOYS
Stranger
Vito: "One of the most beautiful songs ever."

6 BOB DYLAN
I Threw It All Away
Gabe: "One of the tenderest moments in the history of Bobby D. Too bad he threw it all away."

7 STEVIE WONDER
For Once In My Life
Matt: "This makes Luke feel all tingly. We both bought our copies of this record at a flea market in Baltimore, a great city if you like that creepy graveyard feel."

8 MASS EXTENSION
Happy Feet
Matt: "I think this song fits in a really nice space somewhere between freestyle and go-go. It kinda sounds like a Double Dutch song or something."

9 JUNGLE BROTHERS
In Dayz 2 Come
Matt: "'Done By The Forces Of Nature' and *(Public Enemy's)* 'It Takes A Nation Of Millions To Hold Us Back' are two of Gabe's all-time favourite LPs. This song really takes it, too. We thought about using it as our entrance song for a while, because of the *'name of the game is rapture'* break at the end."

10 BARRY WHITE
You're The First, The Last, My Everything
Matt: "Barry White's 'Greatest Hits' is the CD Luke has listened to more than anything else in the last year. This song is wonderful."

11 BIZ MARKIE
Spring Again
Matt: "The nice thing about listening to Biz Markie records is that there are all these nice little accidental moments that just make you feel like you're right there. Like when he misses the cue at the beginning of this song, or when he's meowing into the microphone on 'Dedication'."

12 HAWKWIND
Brainstorm
Matt: "Epic. It just drills and drills into your skull. When we played with the Pistols they covered it. Not as good as this, though."

GET YOUR CLICKS HERE!
YOUR ULTIMATE COMPILATION? TRACKLISTS WANTED. SEE THE *NME.COM* MESSAGEBOARD FOR DETAILS

PHOTOGRAPHY: PIETER M VAN HATTEM

WWWHAT'S ON... NME.COM

ADVENT MADNESS!

Oh yes, it's the return of the near legendary **NME.COM XMAS CALENDAR**.
This is the all-singing, all-dancing calendar featuring a musical countdown to the day when hopefully we'll all get loads of CDs for Christmas.

It features:

- Quotes from the year
- Ace pictures of top music stars
- Snow
- Funny Christmas tunes played in a midi fashion
- Did we mention snow?

PLUS PLUS PLUS

Round the clock news, an enormous reviews archive, competitions, votes and a whole load more...

PHOTOGRAPHY: DAVID ELLIS

BLING BLING

NME's top ten ringtones

1 (2) **No One Knows** Queens Of The Stone Age (108409)
2 (1) **The Scientist** Coldplay (108320)
3 (3) **Outtathaway** The Vines (108253)
4 (6) **Dreaming Of You** The Coral (108069)
5 (4) **I'm Sticking With You** The Velvet Underground (108072)
6 (8) **Still Waiting** Sum 41 (108506)
7 (10) **In Love** The Datsuns (108215)
8 (9) **Little By Little** Oasis (107830)
9 (5) **You Were Right** Badly Drawn Boy (108220)
10 (7) **Someday** The Strokes (107832)

PICK FROM HUNDREDS MORE AT *HTTP://NME.RINGTONES.CO.UK* BUY YOUR OWN RINGTONES BY CALLING 0905 100 1190 (£1 PER MINUTE. CALLS SHOULD NOT LAST MORE THAN TWO MINUTES). CHECK *NME.COM* FOR COMPATIBILITY

NME RADIO

What's hot and what's not

The Music: "We're at Number 6? Getaway!"

YOUR TOP TEN

1 **The Modern Age** The Strokes
2 **Whatever Happened To My Rock'n'Roll (Punk Song)** Black Rebel Motorcycle Club
3 **Once Around The Block** Badly Drawn Boy
4 **God Put A Smile Upon Your Face** Coldplay
5 **Getaway** The Music
6 **Machine** Yeah Yeah Yeahs
7 **Burn Baby Burn** Ash
8 **Feeling Good** Muse
9 **Obstacle 1** Interpol
10 **Go Let It Out** Oasis

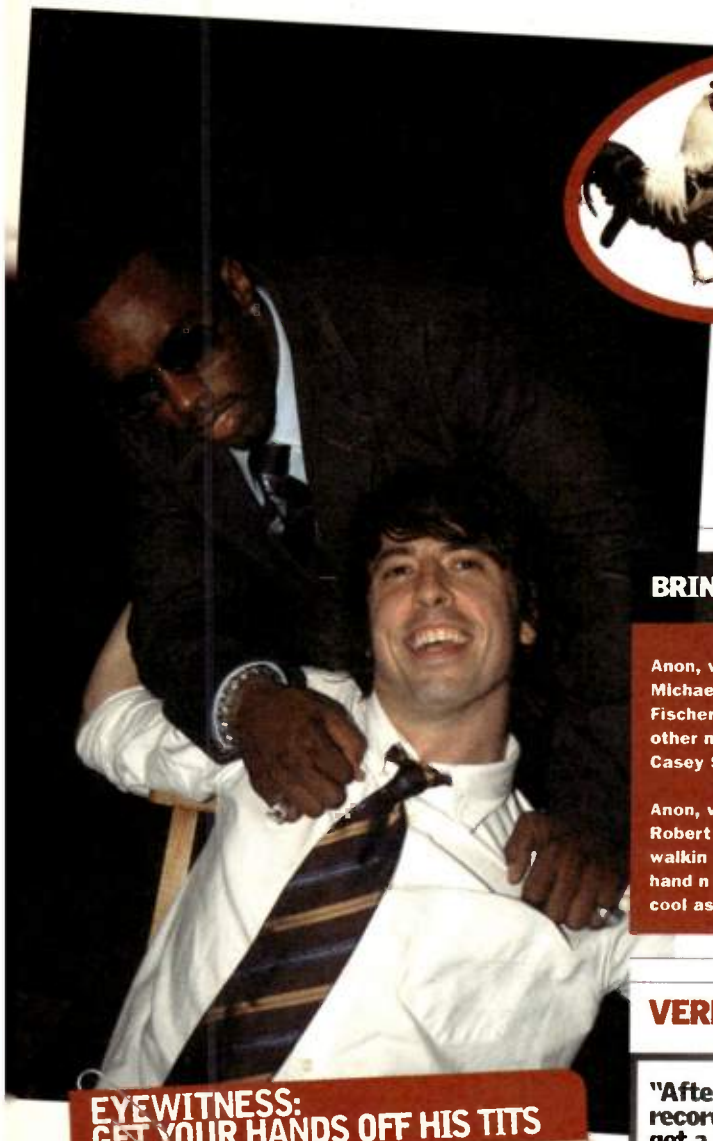
KICKED OFF

Purple Hills D12
Die Another Day Madonna
Emily Bowling For Soup

JUST ADDED

Don't Bomb When You Are The Bomb Blur
Give It Up LCD Soundsystem
Dance To The Underground Radio 4

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist



EYEWITNESS: GET YOUR HANDS OFF HIS TITS

Subject: Sean and his mate Dave. Dave, we have just one thing to say and this is it: RESIST THE COLLABORATION. If he doesn't ask you on the first date he'll ask you sometime soon. DO NOT COLLABORATE **Location**: Supper Club, NYC (240 West 47th Street, if you're interested in recreating the moment) **Occasion**: P 'Puff "Sean Combs" Daddy' Diddy celebrates yet another birthday **Date**: November 18, 2002 **Time**: 11pm **Additional data:** Moby, Kelis, Christina Aguilera, Ashanti, Tyra Banks, Ice Cube and Dolce & Gabbana were among others in attendance. Call that a guestlist? *NME* get a better turnout down the Brunswick Arms on a Friday evening, and there's none of this 'invitation only' rubbish.

YOUR COCK!

THE RESULT: The cock in question belonged to **Pete** from **Kill City**. Thanks to everyone who emailed in their guesses – a surprising amount thought it was Chris Martin...

BRING OUT YOUR GOSSIP!

Anon, via txt: "If u care, Michael Stipe was at the Fischerspooner party the other night, hanging out with Casey Spooner"

Anon, via txt: "Just seen Robert Harvey from The Music walkin thru Leeds, shook his hand n lent him a cig, he is cool as fuck"

Anon, via txt: "My mate wore a white robe and sneaked onstage with The Polyphonic Spree and sang with them. This is true"

WE WANT YOUR GOSSIP! Email to *plusones@nme.com* or text 07753 483961 (and as you can see from this week's, it helps if you include your name)

VERBAL ABUSE

"After a couple more records I'm going to get a pot belly, play backgammon and smoke cigars"
...In a desperate attempt to make yourself more interesting, Robbie Williams?

"I've got to christen the floor..."
Goldie begins breakdancing upon entering the *Celebrity Big Brother* house. His luxury items included three wigs, slippers and Clinique face lotion

"My career really doesn't make me happy any more"
Toni Braxton, join the club

"I'm stupid, I'm ugly, I'm dumb, I smell. Did I mention I'm stupid?"
Yes, Eminem, you did, but you didn't mention repetitive

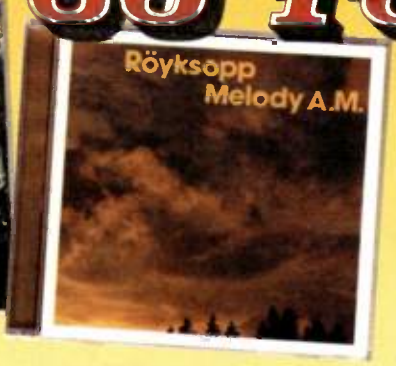
"I told Camilla Parker Bowles she had nice tits, and I felt them"
Have the *Loaded* staff been giving Sharon Osbourne chat-up tips?

PLUS ONES

First to Belfast, where *NME Plus Ones* favourite **Ryan Adams** has been strutting his stuff. As ex-**Dinosaur Jr** frontman **J Mascis** was doing the past glories thing at the Limelight, who does he spot as he looks out into the crowd, but the smiling face of Mr Adams. After (or – dare we even think it? – during) the show, Ryan then pops next door for the pub quiz. So is this enough to occupy his fevered brain? Er no, by the end of the evening, he's taken it upon himself to, er, sweep the pub's floors... ● **Kelly Osbourne** was clinging on to her credibility by trooping off down to the indier-than-thou Garage club in north London to see **Good Charlotte**. Her requests? Just plus 15 on the guestlist... ● **Jarvis Cocker** (pictured) was coping well with reports of the **Pulp** greatest hits' less-than-triumphant chart action (Number 71 – that's gotta hurt) as he was at **Bonnie Prince Billy** last Sunday; he also popped along to see **Radio 4**, where **Chris Morris** was also spotted... ● **Hannah** (pictured) and **Jo** from **S Club** put in an unexpected appearance at west London's trendy Cherry Jam, dancing to DJ sets from **Damon Albarn** and, strangely, **Oasis**' PR guru **Terri Hall**... ● Ex-**Happy Mondays** bassist **Paul Ryder** has a new band. They're called **Big Arm**, and they played a showcase for London A&R last week at London's Metro Club. People who aren't A&R, but turned up anyway, included: **Sex Pistols** drummer **Paul Cook**, **Alan McGee**, **The Cult**'s **Ian Astbury**, Mondays singer **Rowetta**, and insane '80s throwback **Zodiac Mindwarp**. Does the phrase 'Time to get a proper job' mean nothing to these people?... ● At the Return To New York party at the Great Eastern Hotel, *NME* found **Princess Superstar** showcasing both a new haircut ("very Gwen") and some "wayward" (patchy) mixing, which at one point involved mixing Felix Da Housecat with Madonna's 'Dress You Up'... ● Bonkers technolady **Miss Kittin** is all set to play Berlin's gay nitespot Snax. She's the first ever woman to play the club. The speciality of the house? Fisting... ● Very sweetly, **Ainslie**, 'The Rock One' from BBC's *Fame Academy*, has been worrying about us. Last week he was heard muttering to himself: "Oh my god, I'm terrified about what *NME* is going to say about me." And well you should be, young man... ● Random *NME* celeb spots of the week: at the Alexandra Palace Christmas Fayre (which sounds ace and we're pissed off we missed it), **Reece Shearsmith** from *The League Of Gentlemen* and that shite sitcom *TLC*; **Nigel Planer** (Neil from *The Young Ones*), walking out of a shop with wife and child; at Euston station: *Corrie* love rat Dev, but he was with his kids so we didn't lamp him...

PHOTOGRAPHY: PATRICIA BROWN

WIN 60 TOP ALBUMS!



How's that Christmas list of yours looking? It's the first man-made list visible from the moon, right? After a year in music unmatched in brilliance since 1795 (when 'Beethoven's Greatest Hits' and the first Fall album came out), your mum'd have to sell her body to a passing plastinated corpse exhibition to afford the lot.

Well, now she needn't have her dried dead organs prodded by bored schoolchildren after all! Our good friends over at Vital Sales & Marketing have festively donated **60 of 2002's top albums to give away! Four lucky winners will win 60 superb albums each!**

To nab them, all you have to do is write your name and address on a postcard and send it to I Want Them There Reckids!, *NME*, King's Reach Tower, Stamford Street, London SE1 9LS by January 6 and the first four names out of the sack win!

HAVEN 'BETWEEN THE SENSES'

Big noise debut from West Country guitar heroes; big hearts and bigger chart positions.

"Conjurers of a colossal magical noise that makes Haven's album one of the essential listens of 2002."

RÖYKSÖPP 'MELODY AM'

Eighties-tinged funk chillage from the Air it's OK to spell incorrectly.

"As fresh as the mountain air. The award-winning 'Melody AM'."

LAYO & BUSHWACKA! 'NIGHT WORKS'

Jazz, psychedelia and classic rock are dissolved into the aceeeed by The End club DJs.

"No doubt this album will be huge."

VARIOUS 'JAMES LAVELLE BARCELONA #023'

Mo'Wax founder and UNKLE mainstay takes a sun-drenched sonic jaunt around the city made famous by Freddie Mercury.

"James Lavelle's revolutionary debut on Global Underground will blow your Christmas socks off."

SIGUR RÓS ( )

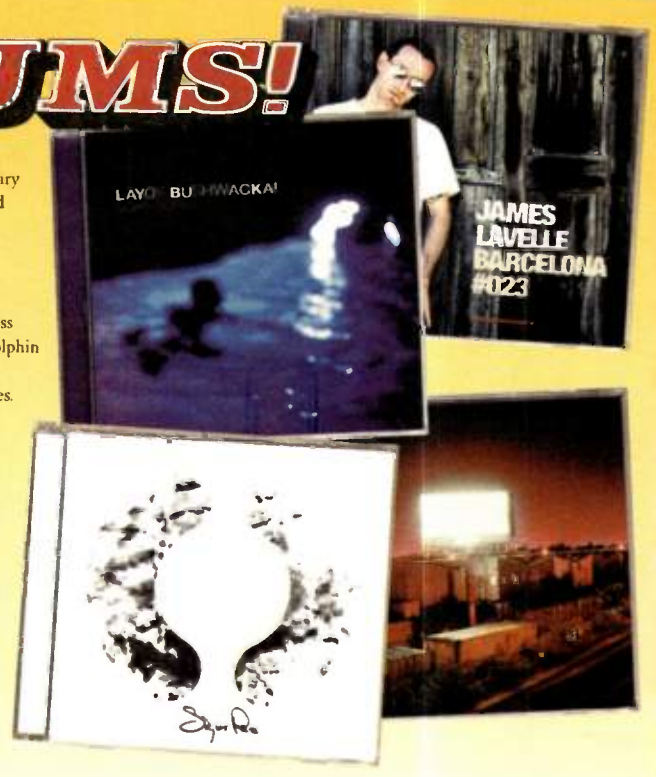
Nameless, ageless, song-titleless second album from Iceland dolphin impersonators.

"'( )' is a record of two halves. Naïve melodies give way to epic tracks that negotiate an other-worldly musical landscape."

FC KAHUNA 'MACHINE SAYS YES'

Big beat gets surgically re-wired into a Million Dollar Blam.

"'Machine Says Yes' harks back to the early days of acid house while setting its sights firmly on the future."



VOTE NOW FOR THE NME CARLING AWARDS 2003

50 tickets for the big night to be won!

What a year! The year 2002 was when the new rock revolution swept the nation. Black Rebel Motorcycle Club! The Datsuns! The Libertines! The Vines! The Cooper Temple Clause! Everywhere you looked there was something new and truly essential to get excited about. Frankly, it was one of the greatest years for music that most of us up here can remember.

Well, now it's time to take stock. We at *NME* might have spent the last year telling you what we thought about everything under the sun, but now it's your turn. Yes, it's the *NME* Carling Awards 2003! And we really want to know what *you* think were the highlights of the year.

Who made the best album? Who had the best hair? And who got on your nerves? Let us know as soon as possible and you could be one of the 50 lucky readers invited to attend the star-studded awards themselves on February 13 in London. C'mon! With an offer like that, what are you waiting for?

HOW TO VOTE

ONLINE
Log on to our awards website *www.nmecarlingawards.com* where you can go and tap in your winners and send them to us instantly.

BY POST
Scribble your answers down on this page, cut it out, stick it in an envelope and send it to:
MY VOTE!, *NME* CARLING AWARDS 2003,
25th Floor, King's Reach Tower, Stamford Street
London SE1 9LS.

PHOTOGRAPHY: JAMES LOOKER

BEST UK BAND

BEST INTERNATIONAL BAND

CARLING BEST ALBUM

BEST SINGLE

CARLING BEST NEW BAND

BEST LIVE BAND

BEST EVENT

BEST TV SHOW

BEST RADIO SHOW

MTV2 BEST VIDEO

BEST SOLO ARTIST

BEST LIVE VENUE

BEST HAIRCUT

BEST DRESSED

BEST WEBSITE

BEST FILM

WORST ALBUM

WORST SINGLE

WORST BAND

WORST HAIRCUT

WORST DRESSED

MOST SEXY MAN

MOST SEXY WOMAN

VILLAIN OF THE YEAR

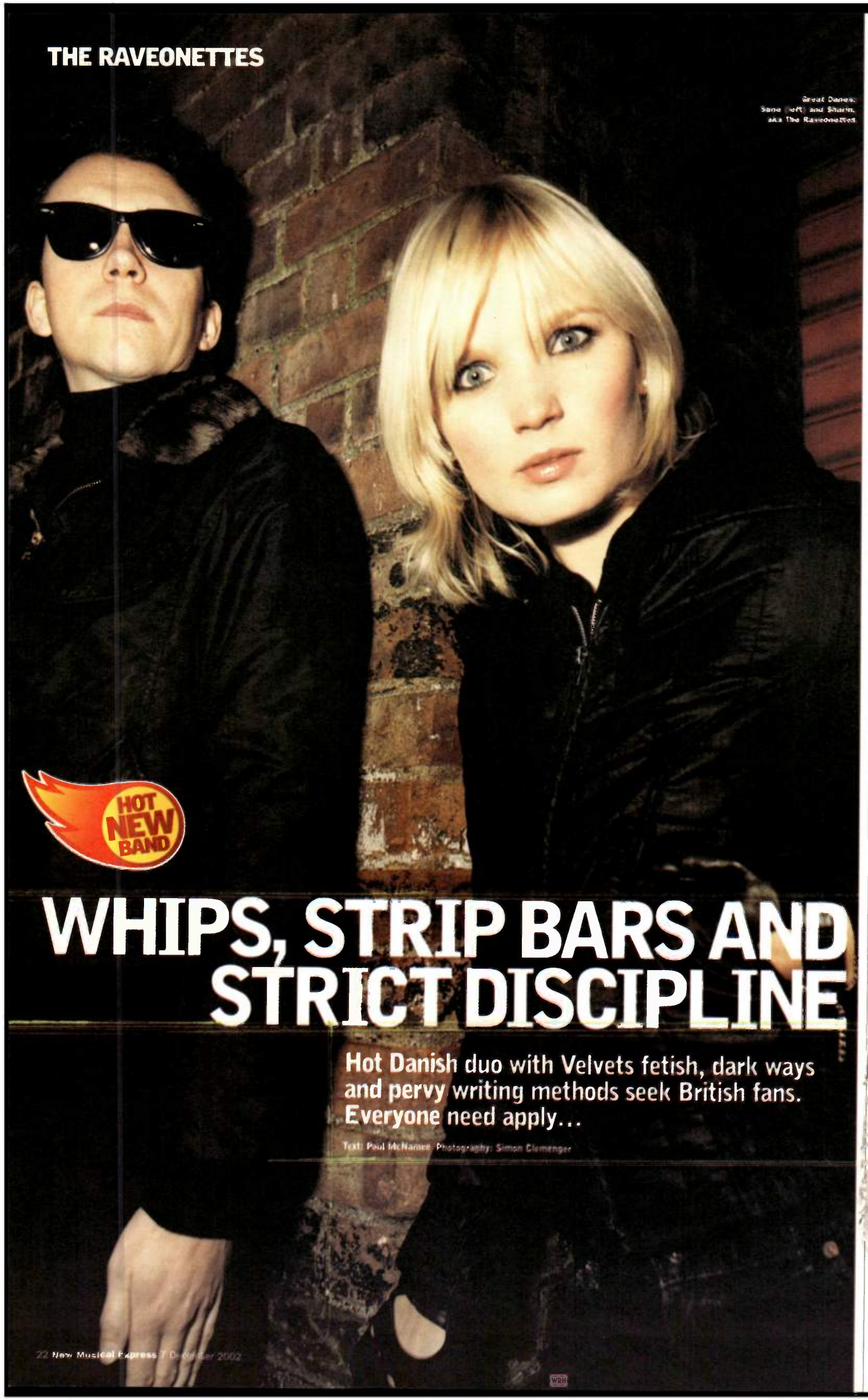
HERO OF THE YEAR

NAME
AGE
ADDRESS

POSTCODE
EMAIL ADDRESS

Please cut along dotted line. Carefully, mind

Virgin megastores
MTV MUSIC TELEVISION 2



Brand Danes. Sune (left) and Sharin, aka The Raveonettes

HOT NEW BAND

WHIPS, STRIP BARS AND STRICT DISCIPLINE

Hot Danish duo with Velvets fetish, dark ways and pervy writing methods seek British fans. Everyone need apply...

Text: Paul McNamee. Photography: Simon Clemenger

Traditionally, the best rock music breaks all the rules. The Raveonettes do the same – by making a record governed by hundreds of them.

"There's *lots* of rules," laughs the band's excellently-named founder and creative force, Sune Rose Wagner. "All my songs are in the key of B flat minor. The songs have to be short. And they all have to have three chords."

The Raveonettes are a band with a plan and it's clearly paying off. Their dark drone-rock is already picking up an avalanche of rave reviews across the Atlantic. *Rolling Stone*, for instance, proclaimed them "a phenomenon" after reviewing a New York show earlier this year. Shortly afterwards, they signed to Columbia in a wallet-busting deal and they've been climbing steadily ever since.

But it wasn't always like this. Four years ago, Wagner skipped Copenhagen and his job cleaning toilets and headed west. Chasing the sound of the people he loved – Suicide, Buddy Holly, The Cramps, The Velvet Underground – he ended up in LA.

"Around 1999 I came up with the concept of writing songs in one key," he explains. "I wrote these songs and I was trying to find someone to play with. I knew Sharin from way back, and I knew she could play bass as well as sing, so we just came together."

Sharin is happy to be the interpreter of Wagner's dark tales of strip joints and seedy bars

Sharin Foo is the other half of The Raveonettes. She's stunning, with a half-demure, half-tractor-beam stare, and is happy just to be the interpreter of Wagner's dark tales of strip joints and seedy bars.

"I don't want to write," she insists. "He's the writer. He brings in the songs and we work on them."

The batch that you will hear first were written with a keen eye on dogme rules (a minimalistic approach, using little equipment or editing techniques and a narrow focus on characters and story) as established by film *auteur* and compatriot Lars Von Trier. Explaining why he adopted these rules, Wagner explains: "I wanted to challenge myself as a songwriter."

The Raveonettes make strange, unnerving, vital music and they demand your attention. Don't let them pass you by.

FACT FILE

WHO ARE THEY?
Founder/guitarist/songwriter/creative force Sune Rose Wagner, bassist/lead vocalist Sharin Foo, guitarist Manoj Ramdas (hired hand) and drummer Jakob Hoyer (hired hand).

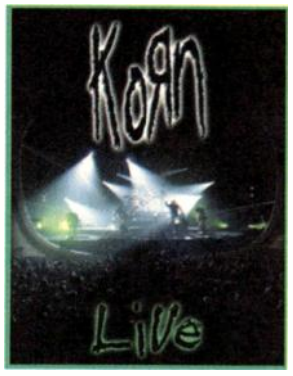
WHAT DO THEY SOUND LIKE?
Like '70s art drone-disco duo Suicide fronted by 1960s bubble-gum popsters the Shangri-Las with a touch of the Velvets, The Jesus And Mary Chain and Buddy Holly.

WHERE CAN YOU HEAR THEM?
Their first single 'Attack Of The Ghost Riders' is out now through Columbia. The album 'Whip It On' follows in the new year.

GET YOUR CLICKS HERE!
GO TO *NME.COM* TO DOWNLOAD 'EXPERIMENT IN BLACK', A TOTALLY EXCLUSIVE TRACK UNAVAILABLE ANYWHERE ELSE

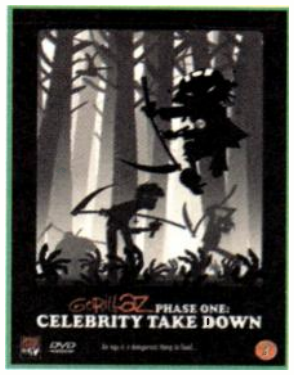
GET MONEY OFF VOUCHERS WORTH £100

WHEN YOU BUY ANY OF THESE CHART TITLES*



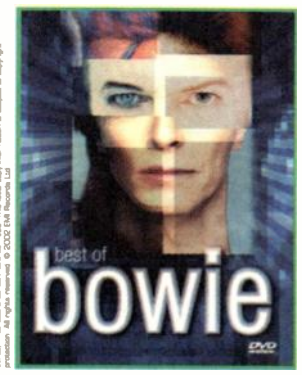
Korn
Live: DVD

Manic Street Preachers
The Greatest Hits: DVD

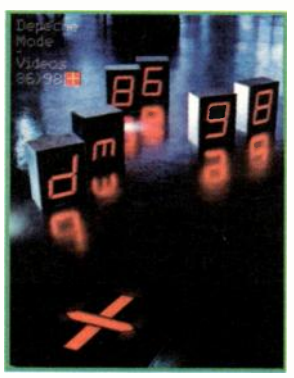


Gorillaz - Phase One
Celebrity Take Down: DVD

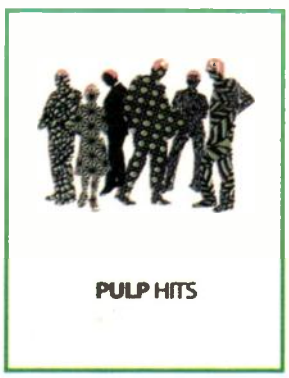
10 Years Later With
Jools Holland: DVD



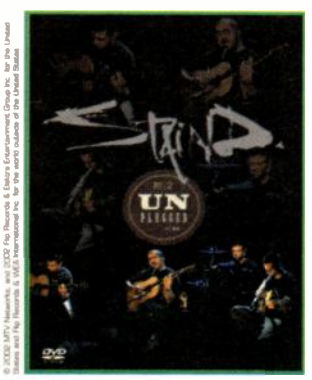
David Bowie
Best Of: DVD



Depeche Mode
The Videos 86>98: DVD



Pulp
Hits: DVD



Staind
MTV Unplugged: DVD

*One voucher booklet per customer. Vouchers valid from 26/12/02 until 28/02/03. Titles and voucher booklet are subject to availability at participating stores.

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RYDER ON THE STORM

She has always been one of the most rock'n'roll Hollywood stars and here, on the eve of her sentencing for grand theft and vandalism, NME looks at the wild and crazy life of Winona Ryder as James Oldham recalls a memorable night in LA with the star and her friend Courtney Love

Text: James Oldham/Mark Beaumont

Friends like these: Winona, wondering why her party wasn't so well attended

"It's the one Bob Dylan was playing when someone shouted 'Judas' at him" Ryder shows NME her guitar

It's 12.30am on Sunday October 27 2001, and Courtney Love has just had an idea.

"So, where do you guys wanna go? Drew's or Winona's?"

NME has spent the last 72 hours careering around LA trying to interview Courtney Love with precisely no success at all. We're currently in the dressing rooms of the Hollywood Bowl (Courtney played here earlier in the evening, supporting Jane's Addiction) wondering whether she's actually talking to us. It turns out she is.

Perou, the photographer who has twice threatened to jump on a plane unless Courtney lets him take her picture soon, shrugs. I think for a second and start to say, "Dre..."

Courtney, however, has already made up her mind.

"Let's go to Winona's. It's her 30th today, so she's having a party. It'll be fun. Do you wanna ride with me?"

We nod our heads. Why not? We haven't got anything else planned.

Five minutes later, we're in a limo with Courtney and her manager/boyfriend James Barber being ferried to Winona's mansion in the foot of the Hollywood Hills. Courtney – as his her wont – is talking like an amphetamine addict about 19th Century author Anthony Trollope, her daughter Frances Bean and James Bond cocktails (Champagne, Angostura bitters and sugar, a concoction she's keen for us to try the minute we land at Winona's).

Perou and I, meanwhile, are quietly trying to imagine what it's going to be like at this party. We both assume it's going to be a glittering extravaganza of famous faces. The next thing we know, we're hammering on a heavy wooden door, as Courtney screams, "Winona! We're here!"

The door creaks open and a guy in a tuxedo leads us into the house. The first thing we notice is the vast swimming pool. The second is that this party isn't exactly teeming with people. In fact, it's deserted.

Courtney, meanwhile, is beckoning us to follow her, so we do. We're now in Winona's sitting room. Inside, the walls are lined with Ramones posters. There are CDs scattered all over the floor and a Ryan Adams record is playing on the stereo. Winona – petite in a red cardigan, green skirt and pointy black shoes – is sitting on the sofa. She's surrounded by exactly six other people, one of whom, we later learn, is her sister.

Perou and I immediately feel like we've intruded. Winona, however, seems genuinely pleased to see us. "Oh Courtney, you brought some rock guys! How nice!" Courtney explains who we are. Rather than being puzzled about what *NME* is, Winona simply smiles and tells us *NME* is responsible for her favourite ever album review. "Oh yeah," she says, "it was for that George Michael album 'Listen Without Prejudice'. I think it just said: 'Listen without speakers'."

She then proceeds to take us to the bar (she has a barman standing in the corner of the room) pausing briefly to show us a guitar that's resting in the corner. "It's the one Bob Dylan was playing when someone shouted 'Judas' at him. That was in your country, right? Do you want a go on it?" Before we can comment, someone's thrust James Bonds into our hands. It's a lucky escape for all concerned.

From here, we start to relax a little. Winona, it turns out, is a great host. For a start, she gives us a whirlwind tour of her house that includes a quick glimpse at an unpublished manuscript by *Catcher In The Rye* author JD Salinger, as well as a chance to leaf through her encyclopedic record collection (U2, Soul Asylum, U2, Beck, U2, Ramones, U2 etc).

When we finally get back downstairs, we survey the scene of the party. Winona's sister has made Perou put on one of the very small, tight tops she designs. Courtney is locked in animated conversation with Barber and for no apparent reason, Winona has started telling us how much she likes Bono. In fact, she says he's "family".

Now *NME* knows that only a couple of weeks ago, Winona had got into a furious row with The Strokes' Julian Casablancas because he'd made a face when she was talking about U2 (he said he didn't like them, Winona went mental), so we concentrate really hard on looking like we agree that he's great and so are his band. Apparently, though, we're not making a very good job of it.

"What are you pulling that face for?" Winona suddenly demands. "You do like U2, don't you?"

We nod our head rapidly. Yep, we think they're really good.

"Good. Let's listen to them!"

Winona stalks over to the stereo and starts flinging CDs around the room until she finally finds the one she's been looking for. "C'mon everyone," she implores, "you've got to dance to this."

'Beautiful Day' by U2 starts blasting out of the speakers. Courtney begins slow-dancing with Barber. Winona and her sister jump up and down and scream. The other guys – whom we guess are movie people – start shuffling around the floor. Perou and I look at one another before gingerly joining in. Winona whoops her approval.

As the song comes to an end, Courtney's voice bellows across the room. "Right, shut up everyone! It's time for a toast."

Everyone raises their glasses, us included. It's time for Winona's birthday toast.

"To the *NME*!"

"To the *NME*!" screams everyone.

"Thanks," we reply, vaguely stunned.

By now, it's about 3am and our night is about to come to an end. After wandering around Winona's courtyard for a while, Courtney comes to find us to tell us it's time to leave.

"Aren't you glad, we came to Winona's?" she laughs.

We nod our heads. We'll go to Drew's next time.

GET YOUR CLICKS HERE!
WHAT DO YOU THINK ABOUT WINONA? AIR YOUR VIEWS ON THE LEGENDARY *NME.COM* MESSAGE BOARD

WHY WINONA ROCKS

Winona was always destined to be a punk hero. Her godfather was acid guru Timothy Leary, who famously advised America's youth to "turn on, tune in and drop out". Winona, one suspects, didn't get grounded too often.

So, having built up an admirable career through the late-'80s and early-'90s as a cute'n'quirky outsider in *Reality Bites*, *Edward Scissorhands* and *Heathers*, it's no wonder she turned her back on Hollywood and sought out more dangerous thrills in the rock fraternity. By the mid-'90s she'd become LA's glittering lig queen and New Best Friend of Courtney Love, who seems to think she's a one woman *Popstars* panel, claiming "if Winona loves you it's a moment."

Winona's credentials have been heightened by string of rock star beaus – Soul Asylum's Dave Pirner, Beck and Ryan Adams – plus being 'linked' to Jack White and Julian Casablancas. She spent so much time hanging out with U2 on their recent tour that she considers Bono to be "family" and is currently in the throes of a Strokes obsession of such ferocity we hereby offer her the position of *NME* Deputy Editor.

Winona loves rock because she was practically breast-fed rebellion, and rock loves her because Winona represents the A-list glamour it aspires to. Hence the lovelorn odes littering her doormat – Ryan Adams wrote several songs about splitting up with her and Beck may as well have called his 'Sea Change' LP 'Crying Over *Alien: Resurrection*'.

And now she's the new Ol' Dirty Bastard, arrested with blood on her hands and unprescribed painkillers in her pockets. Welcome, Winona, to rock immortality.

Stealing beauty: Winona

WINONA RYDER TIMELINE

October 29, 1971: Born to family of hippy intellectuals Michael and Cindy Horowitz in Winona, Minnesota, and named after hometown. Brought up around family friends like beat poet Allen Ginsberg and her godfather, LSD guru Timothy Leary.

1974: Moves to California after brief stint living in Columbia with Chilean revolutionaries. Lives on a commune without television or electricity.

1983: Enrols in the American Conservatory Theater in San Francisco.

1985: Spotted by talent scout performing a monologue from JD Salinger's *Franny And Zooey*. Tries out for movie *Desert Bloom*. Fails to land a role.

1986: Cast as Rina in David Seltzer's coming-of-age movie *Lucas*.

1988: Big break comes as the frustrated daughter in Tim Burton's *Beetlejuice*.

1989: Corners disaffected teenager role after appearance in *Heathers*.

1990: Stars alongside Johnny Depp in *Edward Scissorhands* (pictured, above). The couple are already engaged and Depp has tattoo 'WINONA FOREVER' on arm. Later that year Ryder drops out of filming *The Godfather Part III* and checks into a mental health facility to be treated for depression and anxiety.

1993: Splits with Depp, who has tattoo partially removed to read 'WINO FOREVER'. Oscar-nominated for Best Supporting Actress in Scorsese's *The Age Of Innocence*. Starts dating Soul Asylum's Dave Pirner.

1994: Second Oscar nomination, this time for Best Actress in *Little Women*.

1996: Splits with Pirner. Courtney is New Best Friend.

1998: Begins relationship with Matt Damon and a run of critically panned movies including *Alien: Resurrection*.

1999: Returns to form in *Girl, Interrupted* (pictured, left).

2001: Dates Beck and Ryan Adams. Arrested in December for shoplifting.

2002: Found guilty of grand theft and vandalism. Will be sentenced on December 6.

PHOTOGRAPHY: CELEBRITYMEDIAGROUP.COM/PEROUINC.COM/GETTY IMAGES

'We still believe in magic'

Having bewitched the UK, NME follows The Coral to New York as they cast their spell over America

Text: Paul Moody Photography: Kevin Power

Living like a Scally in Manhattan: (l-r) Nick, Paul, James, Ian, Bill and Lee

9.30PM: WHITE HORSE TAVERN, GREENWICH VILLAGE

"New York is full of ghosts!" announces beat-group surrealist James Skelly, striding purposefully through the doorway of the legendary White Horse Tavern in a fuzzy black Russian worker's cap, flailing Burberry scarf and invincible Wirral attitude. Gothic paintings of doomed poetic genius and long-term White Horse habitué Dylan Thomas stare down from the walls. Having drunk 18 straight whiskies here on one famous debauch in November 1953, the legendary poet collapsed at his hotel and died four days later.

"I love Dylan Thomas," beams James, clutching a Budvar while explaining his influence on brand new Coral tune 'Milk Wood Blues'. "It's like our ode to the book really. He was trying to capture a mood with language, just like we are. That's all that matters. And he used to wear a cape! Anybody who wears a cape is cool, d'youknoworrimean?"

James leans over to examine a framed, handwritten copy of Thomas' poem *And Death Shall Have No Dominion* on the wall. A quizzical look crosses his face.

"I can't explain it, but everything I've seen since I've been here just reminds me of *Ghostbusters*!"

New York's second-hand record stores get the thumbs up

In need of some polka-tinged Birkenhead space-shanties? Who you gonna call? The Coral! Having forced the UK into submission care of a string of Top 40 hits and the surreal cavalcade of their classic debut album, the time has come for the Hoylake Six to rattle the pips of the Big Apple with their tangled take on the delta blues, Russian marching music and '60s beat combo Manfred Mann. There's no time to waste. Having recorded next single 'Don't Think You're The First' already (James: "It's space cowboy music") and with their new album due, incredibly, next April, they're are moving at a speed to give even Michael Schumacher a headache.

Accordingly, US paymasters Sony have organised a two-night showcase at The Mercury Lounge in order to let America meet the band and grasp the fundamentals of their sepia-tinged pop philosophy.

Translation of The Coral's warped worldview into New York's surreal rumble is already well under way. On arrival, bassist Paul Duffy headed straight to Times Square to check out the live WWE wrestling (Paul: "It was boss, I'm going again tonight!"), while James and the rest of the band found themselves, inevitably, at a sleazy joint off 42nd Street called The Bob Marley Bar.

"I was refused entry," James muses.

Why?

"What I mean is, I refused myself entry. I banned myself from going in."

The fact that at 21 James is the only band member legally able to drink in America may, of course, have had something to do with such self-denial. Craving a medicinal cigarette and an early night, he then rants about The Vines ("they're shit, totally fake") raves about Ms Dynamite and disappears through the door of his hotel while doing a passable imitation of The Streets' Mike Skinner.

"*Loaf of bread/Knock it on the 'ead/ Hello Sailor/ I'll see ya later!*" he sings, in an accent to make Chas'n'Dave blush. Original pirate material, alright.

11.30AM: CHELSEA HOTEL, WEST 23RD STREET

Mid-morning and The Coral are assembled for photos on the steps of long-term boho hangout the Chelsea Hotel. Seeing as it's where William Burroughs lived, Sid allegedly killed Nancy and where Jack Kerouac typed up the first draft of *On The Road*, it's like a Coral song with room service. Affable 19-year-old guitarist and *Byker Grove* obsessive Bill Ryder-Jones scratches his head. A vision in a brown felt tracksuit top and matching Adidas trainers, he is acknowledged by all the others as a preternatural talent. Likened by organist Nick Power to the Stones' Brian Jones on account of the fact he can "can get a tune out of anything", today he has difficulty with the more mundane matter of locating his wallet. Which is a drag because he's lost it twice already since he got here.

Thoughts of taking a 'classic' band photo are abandoned when a musty second-hand record shop is spotted across the road. Within seconds a psychedelicised take on *Supermarket Sweep* is under way. Drummer Ian Skelly rummages through a box untouched since the Stoned Age and unearths a dog-eared Syd Barrett fanzine. Guitarist Lee Southall rifles through beat group compilations called things like 'Amphetamine Freakbeat' and, suitably, 'It Came From Liverpool' before settling for a copy of Miles Davis' 'Sketches Of Spain'.

Excitement reaches a peak when James discovers a Xeroxed magazine about Arthur Lee's Love. Kids in the sweetshop next door look on disdainfully at such undisguised enthusiasm.

"This is the best shop I've ever been in!" declares Nick, closely scrutinising a vinyl album by crazed '50s backwoodsman Hasil Adkins. Long-suffering tour manager Neil sighs.

"What did you bring 'em in here for?" he growls at *NME*. "You know what they're like with record shops. We're gonna be late for the fookin' soundcheck now!"

4.30PM: SOUNDCHECK, THE MERCURY LOUNGE, LOWER EAST SIDE

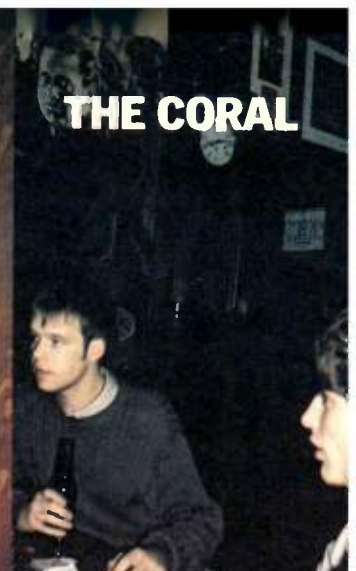
Half-past four and all is quiet on the northwestern front. Having brought only their guitars with them on the trip, The Coral have discovered that their promised backline is one amp short of the full rockpool. Unable to play, nerve-endings start to unravel. The mood only lightens

"It helps if there's lots of girls in the front row. Suddenly the guitar's in the air and me 'Elvis-leg' is twitching like crazy..." James Skelly

Well, they did come to make their mark on the US

Watch out ladies, Ike like James may be warming up his 'Elvis-leg'

New Yorkers have some advance warning of what's about to hit them



The boys show their romantic side by picking up a classic bit of Ike & Tina

"An apple! In the Big Apple! Ahahahaha..."

"If you think about it, all the people who've ever migrated to America came here to do well. We're no different" James Skelly

with the surprise arrival of Cast's John Power. As quasi-Godfather of the Cosmic Scouse scene, and the opening act tonight, he comes with a built-in gloom antidote.

"You should worry! Just have some sympathy for the support band, Ia!" he booms, cheerily.

When Ian Broudie arrives shortly after, closely followed by Deltasonic label chief Alan Wills (former drummer with Shack), levels of righteous Liver-fervour soon reach heights only normally seen while the free bar's open at the *Brookside* Christmas Party.

"We're gonna play a new song in the soundcheck called 'Return Her To Me'," confides James. "It goes *'I'd hang myself in the rain/If only to see her again/Or would the angels refuse me?/And send me off into infinity/She cries to me in my silver sleep/She's haunting my dreams/Return her to me...'*"

He then shows *NME* an extract of some more lyrics which include the lines *"What are words worth/Like the daffodils"*.

You're quite the romantic.

"Yeah, I suppose I am. There's not many bands that are romantic. They're a lot more scientific these days. The internet, computers, the world's like that now. It's all been explained. I still believe in magic but how do you explain that without it sounding like cosmic bullshit? We're more into the mood of things, the way some things happen without there being a logical explanations for them. It's like, how can you know you're happy, if you're never sad?"

What would make tonight great?

He lightens. "I think it'll help if there's lots of girls in the front row. We played these gigs in Europe recently and it was all fellas, like, and you just can't get that excited. But when there's loads of girls at the front it's different. Suddenly the guitar's in the air, and me 'Elvis-leg' is twitching like crazy..."

Before he can eulogise further, he's summoned stageward, and leads the band through a faultless 'Calendars And Clocks', strumming on a beautiful maple-brown acoustic guitar.

John Power re-enters the room, looking perplexed.

"Hey!" he booms. "That's my fookin' guitar he's got there. Careful, Ia!"

8PM: THE GIG

There are gigs and there are gigs. Tonight The Coral don't so much whip the Mercury Lounge into a high fever as make it boil over into a white-hot mess of hormonal longing. A 12-legged tangle of '50s guitars, phenomenal Keith Moon-ish drums from Ian and James' leather-lunged vocal, they start, as tradition dictates, with the deranged tidal wave of 'Spanish Main' and then build to a mid-set climax of the stupendous 'God Knows' and killer new song 'Confessions Of A DDD', which sounds like The White Stripes' 'Little Room' put through a concrete mixer and ends with Bill lashing out a psychotic free-form solo. All with lyrics to surpass anything James has written to date: *"His felony was jealousy/An imperfect personality/At night he dreams of buccaneers/Pirate ships and privateers/If you think it's you then let me know..."* It's awesome stuff. Not since Liam Gallagher has a singer so young managed to sound so mad and so sad at the same time.

They then slide into 'Dreaming Of You' before closing with a 15-minute take on 'Goodbye', which sees each member of the band soloing frantically while a bug-eyed James stomps across the stage shaking his maraccas like a man possessed. When the band launch back into a final chorus, his 'Elvis-leg' is stomping so frantically it threatens to go straight through the floorboards.

The Sony bigwigs are wowed. Who can blame them? What other British band could incorporate US greats all the way from '20s jazzman Cab Calloway to ragtime legend Scott Joplin to '60s psych heroes The Electric Prunes at the flick of a reverb switch?

There is much talk of unit-shifting to dwarf *(adopt American drawl)* "Starfuckinsailor". James takes the backslapping stoically. If you had a movie of a Spanish galleon gliding through space, manned only by Lee Perry, Bob Dylan and a dozen Cossacks perpetually running through your brain, then you would too.

"If you think about it, all the people who've ever migrated to America came here to do well," he muses, mentally setting sail once more. "We're no different. We'll move here for six months if we have to. I think what we're doing can translate to America. We could be from any time, because all we talk about in our songs are feelings. It's honest, and timeless, hopefully. Which means anyone can get into it."

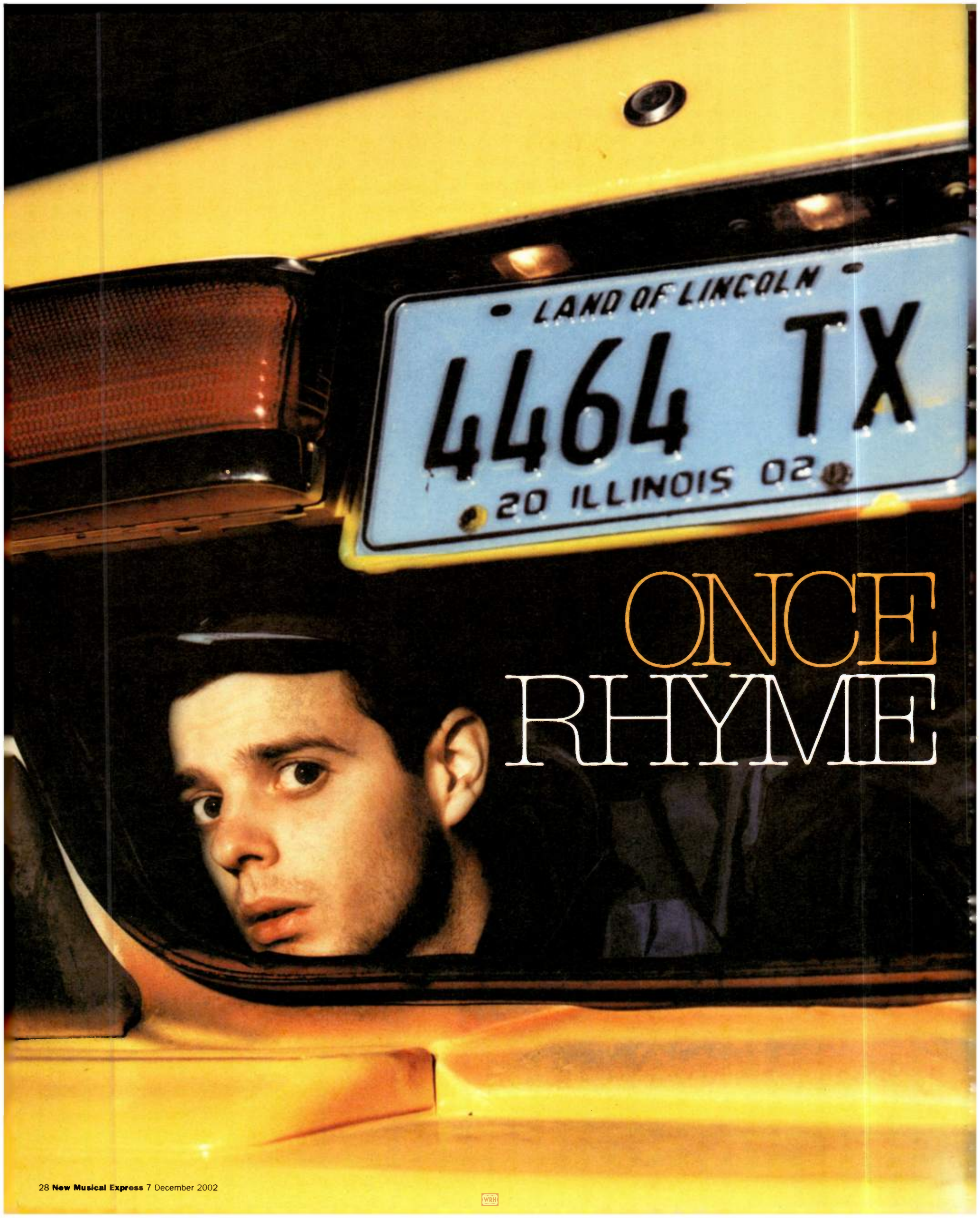
(Mersey) Tunnel vision couldn't get any clearer. Full steam ahead.

A POST-GIG POSTCARD TO YOU FROM THE CORAL

Nick: "America is great. Great porn, great women! I thoroughly recommend it. A message for the people at home? Explain. Bulbous. Emulsify."
Lee: "Cabbage is good!"
Paul: "Check out the WWE!"
Ian: *"(In cheesy American deejay voice)* You just missed a fuckin' kick-ass American rock show, man. There was just so much great musicianship! One real lesson I've learned here is this: do not shit on the sidewalk. Kick your neighbour when he's down, he's a piece of shit!"
Bill: "..."

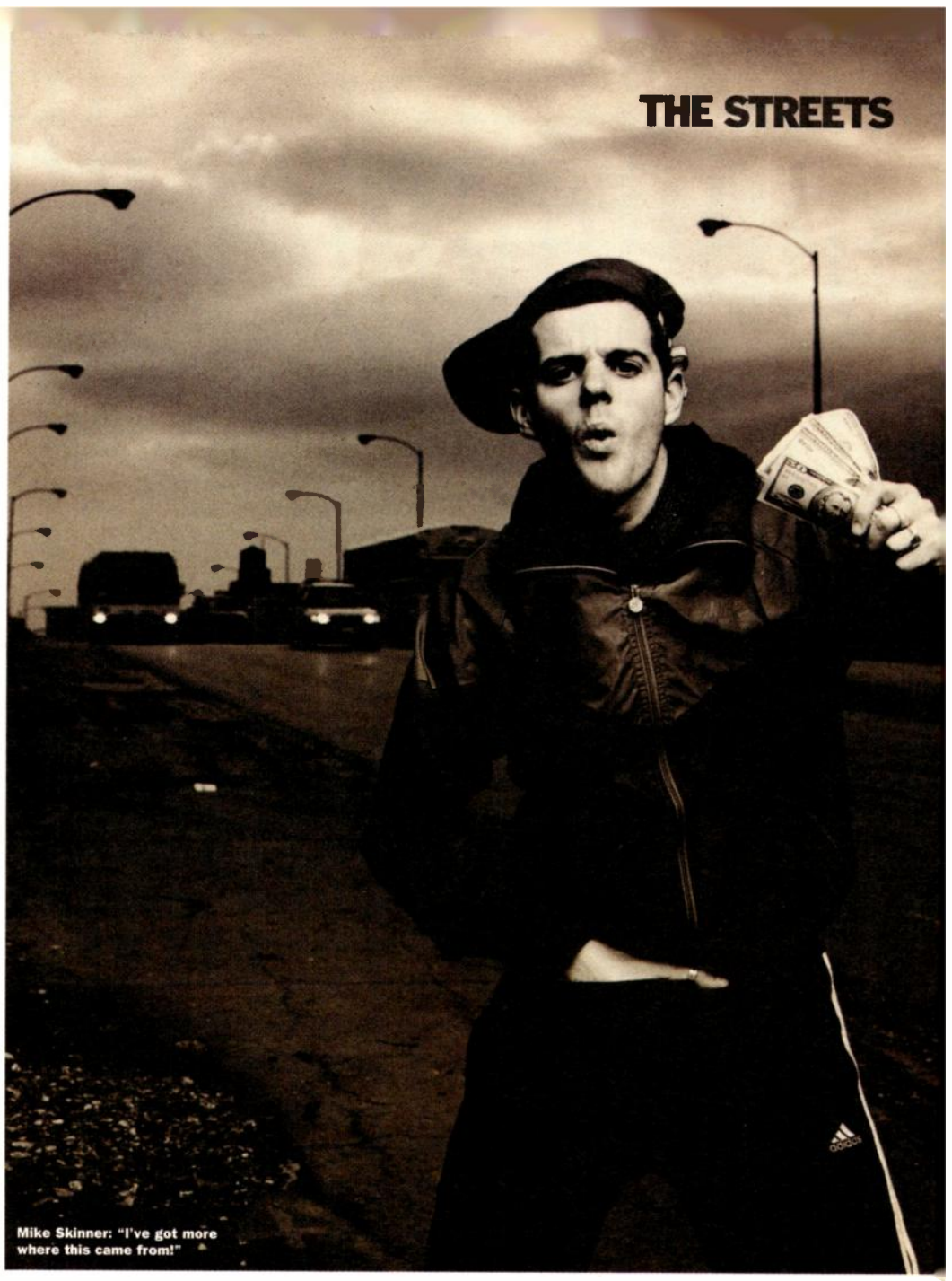
GET YOUR CLICKS HERE!

GO TO NME.COM TO WATCH THE 'DREAMING OF YOU' VIDEO AND TAKE PART IN A SPECIAL CORAL COMPETITION. WE'VE GOT FIVE SETS OF CORAL ALBUMS AND RARE, DELETED SINGLES TO GIVE AWAY!



ONCE RHYME

"Artists are wankers and I'm not a wanker"



Mike Skinner: "I've got more where this came from!"

UPON A TIME IN AMERICA

The Yanks may not understand all The Streets' lyrics, but they're still going mental for Mike Skinner, the people's poet who claims to be calming down but still trashes his dressing room for NME

Text: Alex Needham Photography: Kevin Westenberg

"*I've done too much*", croons Mike Skinner, "*much too young...*"

Backstage at the Double Doors club in Chicago, the potential meanings of the song bounce off the graffiti-covered walls and multiply. For a start, 'Too Much Too Young' is a two-decade-old record by The Specials, one of the bands Mike (or rather the name he records under, The Streets) has been frequently compared to over the past year. Like The Specials, Mike has a distinctively English viewpoint, a gutter-level perspective on the kebab-spattered suburbs of our septic isle. Like them, he's from the Midlands. And at the moment the 23-year-old is on his first tour of the USA – in other words, a long, long way from home.

This year, Mike has been everywhere. As predicted in *NME* a year ago, his debut album 'Original Pirate Material' has turned out to be a landmark release, reaching an audience far wider than the UK garage which inspired it. In 2002, everyone from *CD:UK* viewers to ancient megastars like David Bowie and Pink Floyd's Dave Gilmour professed their awe for Mike's way with a killer hook and a finely-honed phrase. Released in America last month on a label set up by *Vice* magazine, 'Original Pirate Material' managed to sum up exactly how we've all felt at the heights of drugged-up euphoria ("*Weak become heroes and the stars align*"), the depths of paranoid, hungover despair ("*My mind sloshes round/The washing-up bowl in my crown*") and all messy points in-between.

Now the "baby" that Mike imagined keeping to himself while he made his fortune bashing out mindless commercial house records is romping all over the world, leaving its dad struggling to keep up. For a man who never intended to play live either, he's acutely aware that he's inching towards the album/tour treadmill, when it becomes "a rat race, really. I'm determined to always be creative – like really, genuinely creative. And the rat race kind of prevents that, you know?"

Mike, in other words, has performance anxiety – not about the gigs, which he says are "like going to the toilet", but about following up 'Original Pirate Material'. His low point this year was the week it came out.

"It was like, what else is there?" he says pensively. "I'm no longer hungry, I've dealt with everything I can think of. I threw my whole world into it and I spent years tightening and tightening it and now the next album is a business decision more than anything.

"'Too Much Too Young'... I should do a cover of that, shouldn't I? That's the intro to the next album!"

> "I'm determined to always be creative – like really, genuinely creative. And the rat race kind of prevents that"

But it's not all doom and gloom. When we meet him in the bar of the Hotel Allegra on a typically blustery Friday night in Chicago, Mike "too much is my middle name" Skinner hasn't been to bed since Wednesday. Last night he and his band played a triumphant gig in LA, followed by an aftershow party. They were up all night with a bunch of girls in the back of a Mustang convertible, though the night took a strange turn when one of them said she enjoyed being urinated on (they erupted in hilarity and declined). Sipping on a bottle of water whose 'Crystal Geyser' label he delightedly shows us, he's dressed in last night's and tomorrow's clothes: a navy blue Nike cap and cagoule, rolled-up navy Adidas tracksuit bottoms, white techno Nike trainers (no socks), grey scarf and gloves bought outside on the street and silver jewellery (some made by his sister). He's got pale skin, great moves (he dances in his seat to the bad house music playing over the bar stereo) and extraordinarily sad and soulful eyes.

Despite his hangover, Mike's in a good mood. He tells us gleefully that he makes a point of smoking onstage in non-smoking venues, that he had a row over the phone with a journalist from US showbiz bible *Entertainment Weekly* (though it didn't prevent them from giving 'Original Pirate Material' a grade A review) and talks about his recent Australian tour with Oasis: "Noel's safe, he's really funny, like

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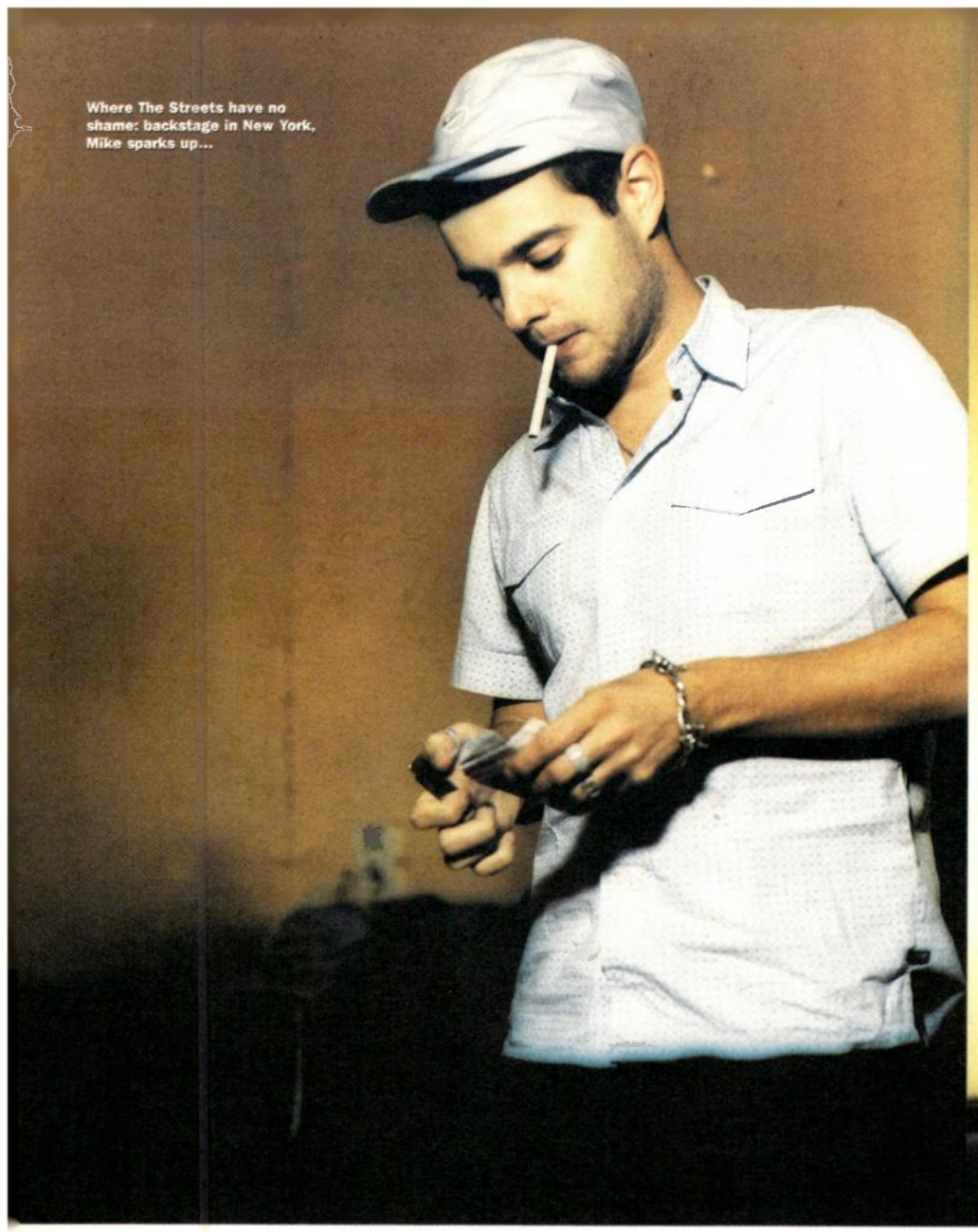
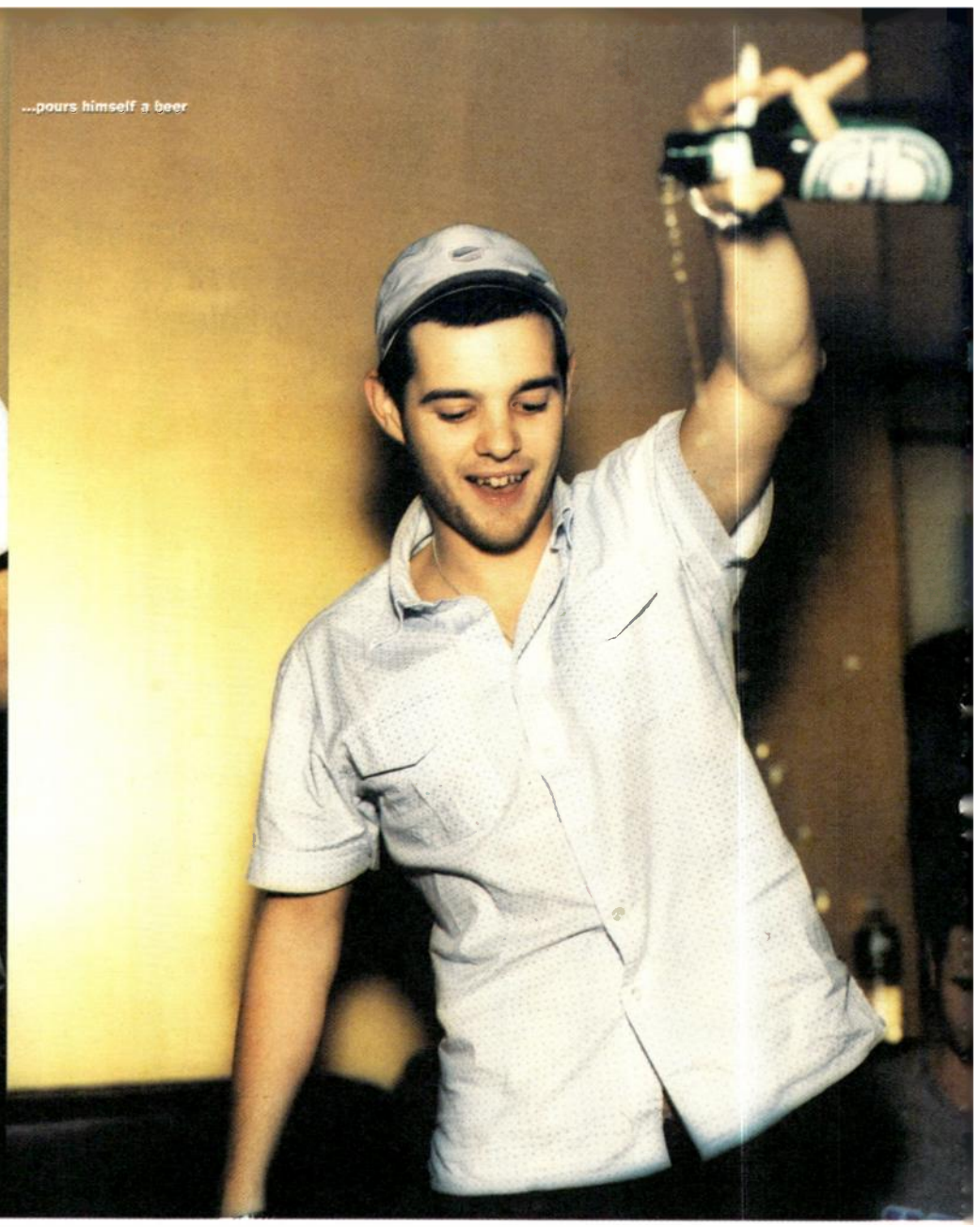


Where The Streets have no shame: backstage in New York, Mike sparks up...



...pours himself a beer

FROM PREVIOUS PAGE

a Thunderbird puppet." He does a brilliant impression of Paul Oakenfold, whose wanky "superstar DJ" posturing is precisely the opposite of everything The Streets are about, and gossips about another, more credible, dance star whose cocaine use is generally agreed to be spiralling out of control. ("Every time he sees me he asks me if I've got some. He never looks happy on it, though.") It's the week the John Leslie scandal breaks and Mike's agog at the news from Britain. His response is startling, and says a lot about both him and the year he's had. "Do you think celebrity," he asks, "turns you into a rapist?"

You've become a heartthrob this year, haven't you?

"I suppose... I don't think it's to do with me being who I am, it's to do with the fact that I'm on the telly."

Do you take advantage of that?

"No, I've got a girlfriend. I started up with her the week the album came out. That's what cheered me up. I met her at a Chemical Brothers concert."

Have you always been a ladies' man?

"No. I've always been able to talk but I'm not a ladies' man, really. I like having a girlfriend. It's more a functional thing, it's not like I'm all pissy pissy – 'Aw, girls'. I just think that if you get a woman and stand by her that's really rewarding in a real way. I think that I'm just compromising myself by *(having casual sex)*. There's no discipline to that, is there? Doing a gig, shagging a girl, doing another gig... It's like being an animal."

The following day, and Mike's good mood has evaporated. He didn't sleep very well, he's missing his girlfriend (telling us that she plays Oasis' tour lament 'Half The World Away' to remind her of him) and is pissed off because he's had to blow out a couple of American magazine interviews to do *NME*'s photoshoot.

"What's that Nirvana song – 'I Hate Myself And I Want To Die'?" he grumbles. "That's what I was thinking to myself this morning."

When we get to the first location, a bridge with some skyscrapers in the distance, Mike at first refuses to climb on it, and then changes his mind and tries to climb over the side. There is perhaps a 30-foot drop onto a dual carriageway underneath.

"Do you think you'd die if you fell?" ponders Mike, clambering around alarmingly. "That'd make a good photo, wouldn't it?" Then he poses with his mobile by the side of the road, shouting into it at the top of his voice, "Yeah! I'm in America! It's crap!"

In-between posing, in the taxi we've hired for the afternoon, Mike swings between gloomy introspection and jovial good humour (more impressions: Joe Pesci and a great Megaman). He talks about whether Radiohead let down their fans by making stuff like 'Kid A' instead of "tunes" (he eventually decides they didn't) and – impressively – improvises some lyrics: *"My back's not as straight as it should be/My eyes are a few blinks away from closing"*. Though he hates being referred to as a poet – or worse still, an artist ("Artists are wankers and I'm not a wanker") – Mike is obviously far, far more than the talented craftsman he professes himself to be.

"Doing charlie's alright, but every time I do it I kind of wonder why I've done it"

"He's like a footballer," comments Tim Vigon, his manager, a couple of nights later. "He doesn't know how he does it."

He's also deeply suspicious of showbiz brouhaha, which made his failure to win the Mercury Music Prize this year something of a humiliation. Mike was determined not to go but got talked into it by his record company on the thinking that if he didn't attend, he was unlikely to stand much of a chance of winning. Mike thinks he made a fool of himself anyway – when Jools Holland announced Basement Jaxx's 'Felix Burton' to make a presentation to Mike onstage celebrating his nomination, Mike's sole acceptance speech was, "It's Buxton!" before stomping off. And the fact that he was so hotly tipped to win meant that the whole room was looking at him, or so he says, when he eventually lost to Ms Dynamite. It's a slight paranoia he returns to again and again in conversation.

"I'm quite conspicuous now," Mike says. "Like, my girlfriend's at Brighton Uni, she just started there a few weeks ago and we went down to this freshers' party and suddenly it was like everyone was talking to us. No-one means any harm by it, but it feels like people are watching you. It's like if I do a gig, I chat to some girls or something and then a couple of days later they'll be on my website saying, 'Oh, I spoke to Mike and he said this and he said that' and there's a whole strain on the website discussing it, *quoting* me. And as that grows and grows and grows and grows I kind of go within myself."

So within himself, in fact, that he's dramatically reduced the epic drug consumption immortalised in 'Original Pirate Material'.

"I don't want to compromise myself by being pissed or off my head," Mike says. "A few years ago, if I went to a club, just went fucking bonkers on the drugs, I could just fucking sit in the corner and for that evening I'm the geezer that was off his head in the corner and then I walk out of the club and I'm normal again and no-one will remember me. But if I'm The Streets and I'm in a club and mongin' off my head, all those people, their only encounter with me was some guy embarrassing himself by being off his head."

Do you take much cocaine these days?

"No. Doing charlie's alright, but every time I do it I kind of wonder why I've done it. And it just makes you an idiot, too easily satisfied with yourself and it destroys creativity, I think. It destroys your ability to judge whether what you're doing is any good. Being good at something is not doing it, it's judging whether it's any good – what bits to cut out and what to leave. Cocaine destroys that."

What's crack like?

"Fucking nasty. Nasty. It's like charlie but a lot worse. Instead of saying to people, 'Where can we get some more charlie from?', you're like, 'I'm gonna go out and get some.' It destroys your control. And that's why I don't judge people who've ended up on crack or smack, but at the same time I don't trust 'em. There's nothing you can do, nothing anyone can do."

When was the last time you took smack?

"I wouldn't wanna say. I've got nieces, I've got nephews and I regretted talking about it before. I'd rather you just listened to the album and there's a bit of mystery. I'm not uptight about it, I'm just getting older. I've got a responsibility to my family."

It's 7pm. Down at the Double Doors, a 500-capacity venue in a somewhat sketchy part of Chicago, Mike "I never meant to perform. I don't need the love" Skinner is soundchecking with his band (a four-piece including bassist Morgan Nicholls, once of ramshackle indie band The Senseless Things). As bar staff hover around, putting empty album sleeves on various surfaces in a half-hearted attempt at branding, Mike improvises lyrics from Liquid's 'Sweet Harmony', Madonna's 'Material Girl', Eve's 'Who's That Girl?' and a ribald version of The Slickers' legendary reggae track 'Johnny Too Bad' (*"Walking down the road with a drumstick in his pants/Johnny Too Bad..."*). The soundcheck is, says Mike, his favourite part of the whole touring experience.

Between the soundcheck and the gig, as an American TV crew sets up in another room for an interview, we go down to a small, bare room under the venue to talk some more.

"Come in – it's $50 and I want the money upfront," declares Mike. "Anything kinky, that's $20 extra." The conversation ranges from US hip-hop ("a bit boring now"), UK garage ("really exciting"), blinging moments (he bought his girlfriend a Gucci bracelet on Rodeo Drive in LA), kebabs ("you should eat them in a box with a fork... they're not that unhealthy really, because you get so much salad") and finally back to the prospect of a second Streets album.

"I don't know if anything else I make will ever be as good again," Mike frets. "I don't really believe that people are great. I think it's the work they put in and that particular moment when they shine. Oasis were great for two albums, truly great, and everyone's greatness is only for a certain amount of time. Eminem, his first album was a good hip-hop album, his second

album was a truly great moment and I don't really... I think his skill is absolutely unquestionable but I think he's just kind of repeating himself a little bit."

How are you going to avoid it?

"I can't," says Mike. "It's inevitable. But then again, maybe me being in a different world, reacting to that different world in the way that I reacted to the world I grew up in would make for... If I start talking about some mad night on a private jet where all this mad stuff happened and my famous model girlfriend phones me up and dumps me and I end up drowning my sorrows on a jet plane, if I presented that well, then people would be really entertained by it, do you know what I mean?"

Perhaps that night's gig is a cathartic experience – certainly it's the most punk rock hip-hop show *NME* has ever seen. Mike – a natural performer, despite his protestations to the contrary – instructs the curious, 20-something crowd to "get lairy with your beer!", teaches them to shout "booo!" UK garage style and rips into most of 'Original Pirate Material' like a Rottweiller with a guinea pig. 'Sharp Darts' is medleyed with Nelly's 'Hot In

THE STREETS' GUIDE TO THE WORLD

SPAIN
"It's full of charlie"

AMERICA
"All meat and cheese"

FRANCE
"I though they were going to be twats, but I had a really good time"

AUSTRALIA
"They're not all screwed up – they'd rather clock off at five and go to the beach"

JAPAN
"In some ways the way it runs is quite beautiful. But they don't have much creativity"

NORWAY
"The Streets are massive there. They've got good English and a big drinking culture"

ITALY
"I want to go to Milan, purely for garms"

GERMANY
"Can't work it out"

HOLLAND
"I had a really good night there"

BRITAIN
"We're pretty much irrelevant as far as the Americans go"

PHOTOGRAPHY: KEVIN WESTENBERG/IPN

> "You should eat kebabs in a box with a fork. They're not that unhealthy really, because you get so much salad"

Herre', the spellbinding 'Weak Become Heroes' transmogrifies into Stardust's 'Music Sounds Better With You' and the mainly white, early-20s crowd (bolstered by a few expats who cheer every UK pop cultural reference) are baptised into the Church Of The Streets in a shower of chucked-around Budweiser. The crowd's enthusiasm is blatantly obvious, but we do a quick straw poll after the gig to double check.

"Strange and incredible," says one dreadlocked dude.

"Absolutely amazing," agrees a studenty girl.

In the dressing room, the smell of drying lager rises from everyone's clothes as conversation turns to fellow hedonist Keith Moon (Mike loves the way he changed his accent to that of a stereotypical toff). Someone comes in to invite everyone to a Halloween party, but Mike's not tempted. He goes back to the hotel. Tomorrow, New York awaits.

At 10pm the following night, on the Lower East Side of Manhattan, *NME* meets Mike Skinner outside the Bowery Ballroom. Despite being delayed after missing his flight, and receiving the news that his girlfriend isn't coming over to New York after all (by chance, *NME* spots them a few days later, reunited, in the Oxford Street branch of All Bar One), he's positively chirpy. Something of a gourmet, he's enjoyed his pumpkin ravioli dinner and seems completely unfazed about playing his debut gig in the home of hip-hop in under two hours' time. He's also been buoyed up by a sighting of his hero, producer Erick Sermon, in a McDonalds in Chicago. Respecting his privacy, as well as his somewhat wayward reputation (Sermon recently attempted suicide), Mike decided not to go up to him.

Repairing to a bar, Sweet And Vicious, nearby for a final chat, Mike says how much he's looking forward to The Streets' end-of-year debut UK tour.

"It's just proper home soil, you know?" he smiles. "And I think being away from England and constantly telling people what it's like in England has made me just wanna be back there. When we do Dublin or Leeds or Reading, everyone knows *'a few herbs and a bit of Benson'*, whereas in America it's *'(Moans)* Well, you know, we don't have tobacco with our spliffs, and what's Bensons? That's so quaint!'" He orders a pint of Wifebeater beer.

What would you give George W Bush for Christmas?
"I'd give him a copy of *Awareness*. It's just this mad book written by this kind of Indian Zen master. It's about how people go round the world judging people for the faults they see in them when in actual fact we've all got the same amount of faults, you know? And it's also about the fact that the people who do the worst are the ones who strongly believe that they're doing right."

How about Ozzy Osbourne?
"I'd give him something that he probably misses about Birmingham – probably a pint of John Smiths or something. I think, er, I'm not a very good giver 'cos I'm really, really selfish. But lately I've been buying my nephews and nieces big birthday presents. For the first time I've felt the benefit of having a family. But that's totally selfish, that's just planting seeds, isn't it? You can't give anything without it being about your own ego. It's all about guilt."

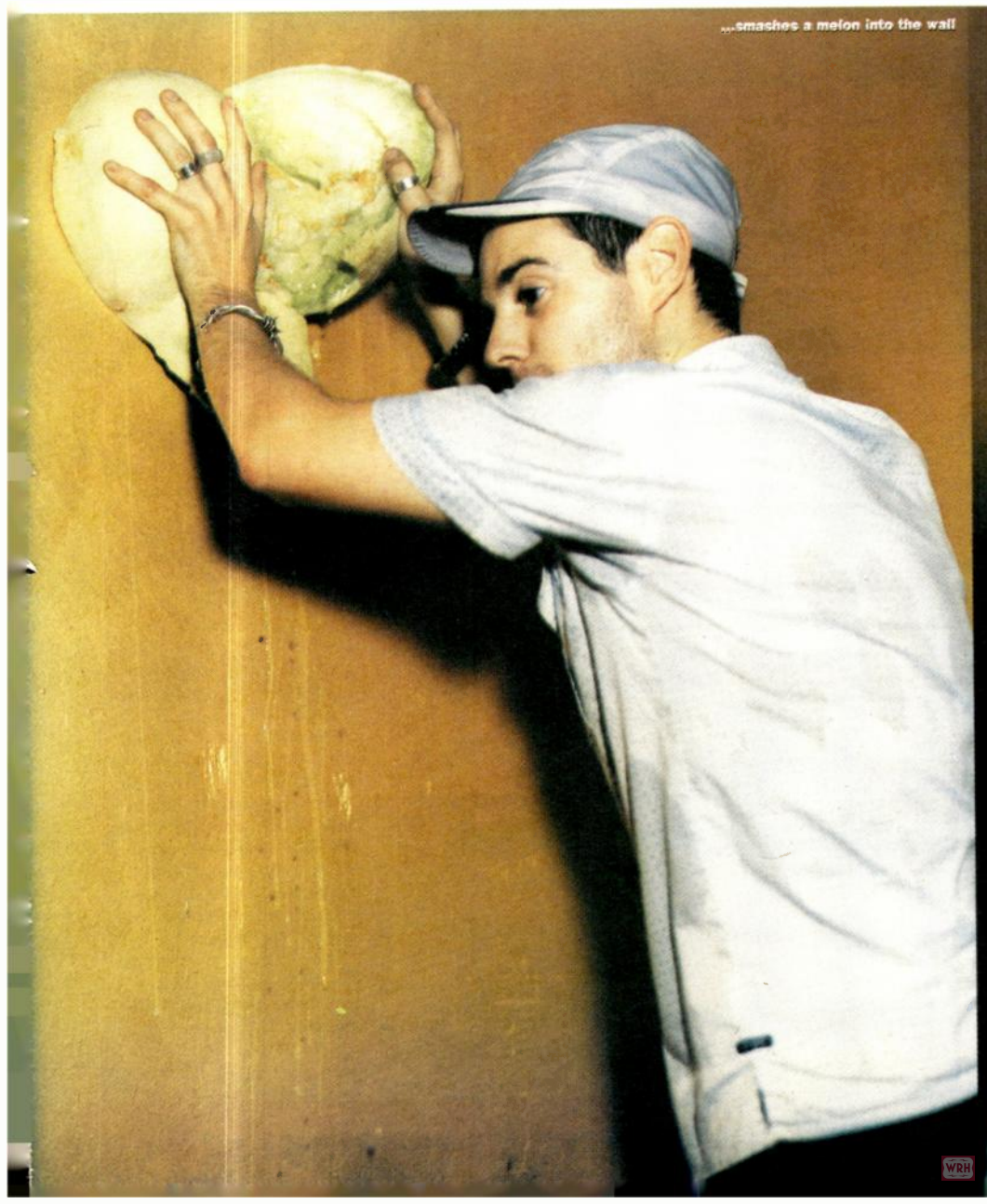
Aren't you being a bit hard on yourself?
"*(Smiling)* Read *Awareness*."

That night's gig, in one of New York's highest-profile concert venues is, to be honest, a disappointment. Perhaps to show that he's not intimidated, Mike goes to the other extreme, singing *"New York, New York"* over everything, winding up the audience with remarks like "This is a bassline... we like basslines in England," and commenting to a girl in the audience: "Nice tits, but you look like a bloke." Funnily enough, Paul Oakenfold is here (he leaves halfway through, saying, "It's not garage"). It only really comes together during the last song, 'Weak Become Heroes', by which point Mike is saying, "Thanks for putting up with us rowdy, stupid Englishmen." As a parting shot, he breaks two microphones, at a cost of $100 each.

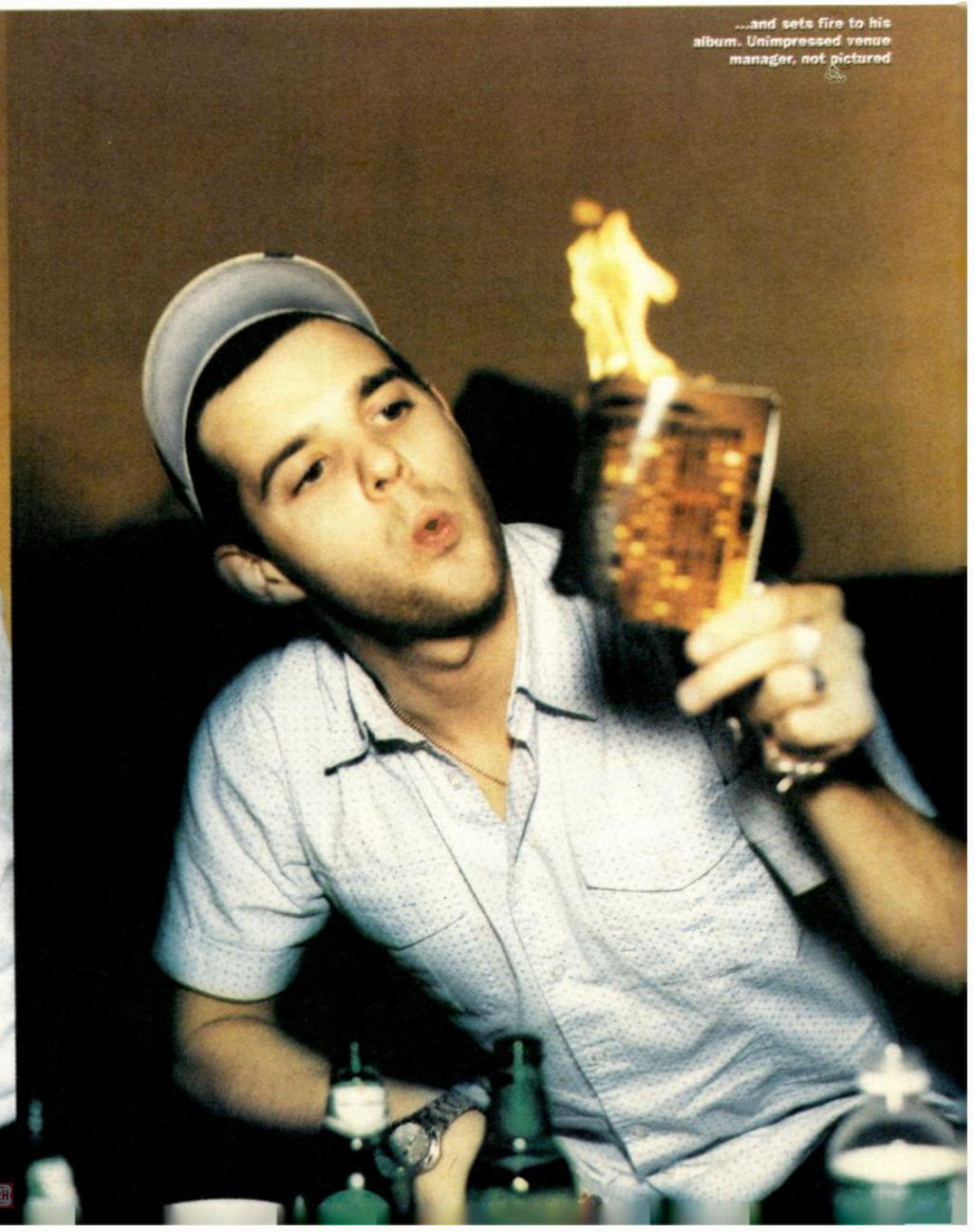
Upstairs, in the gold-painted dressing room, the mood is boisterous. As the *NME* photographer takes pictures, the band cover each other in beer, Mike sets his album sleeve on fire and finally takes a melon from the rider and hurls it against the wall. Unfortunately, it happens to be the wall next to the Bowery Ballroom manager's office, who comes haring out of the room shouting, "It's not that sort of venue!" and imploring, "Come on, it's been a good night, let's not spoil it."

As the hilarity mounts, *NME* gets its coat and waits for Mike downstairs. There's an aftershow at a bar called the Karma lounge later. But when he appears ten minutes later, Mike's going to give it a miss. He shakes our hand and slips out into the cold Manhattan night.

GET YOUR CLICKS HERE!
WATCH THE VIDEO FOR THE STREETS' SINGLE 'DON'T MUG YOURSELF' ON *NME.COM* NOW



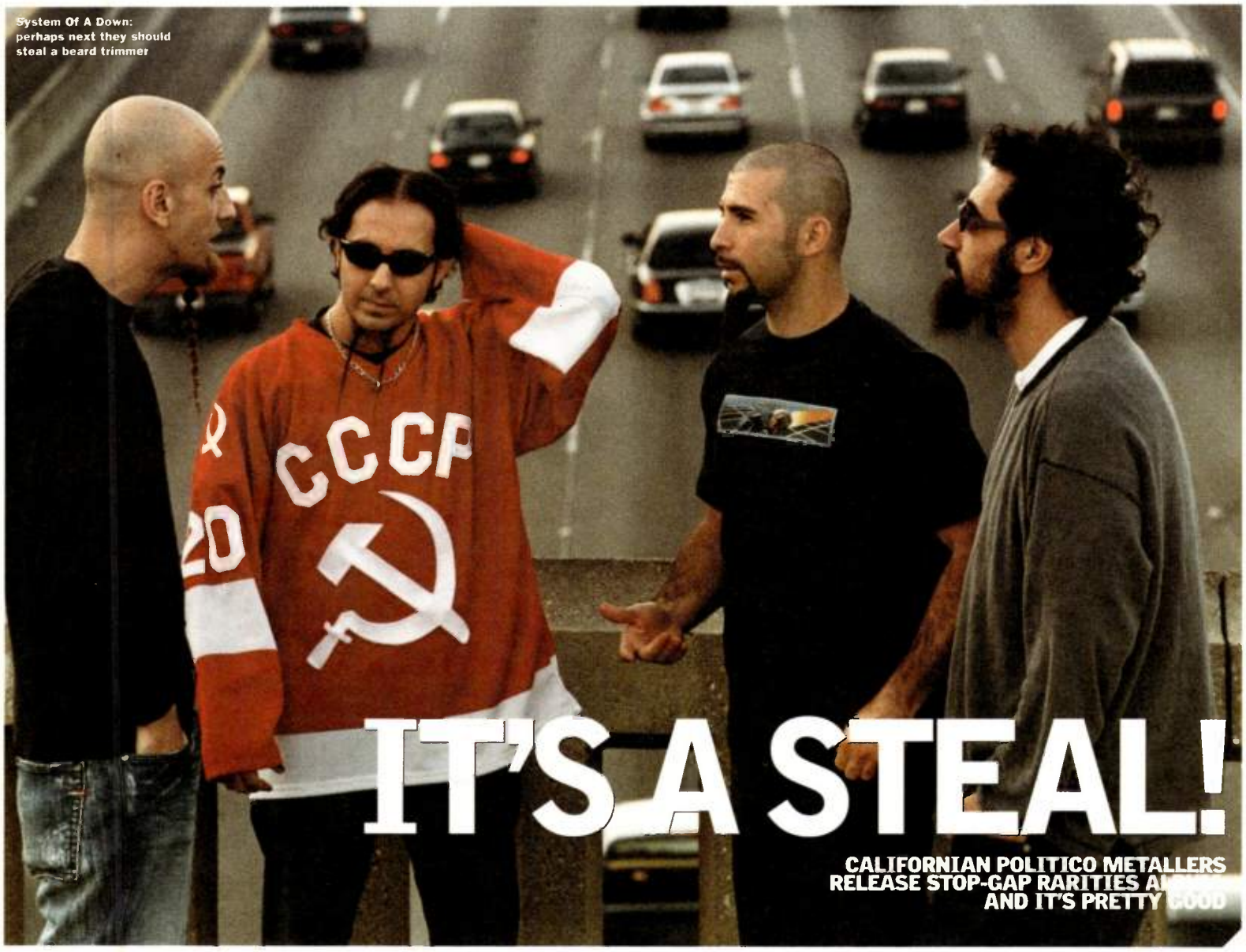
...smashes a melon into the wall



...and sets fire to his album. Unimpressed venue manager, not pictured

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS



System Of A Down: perhaps next they should steal a beard trimmer

IT'S A STEAL!

CALIFORNIAN POLITICO METALLERS RELEASE STOP-GAP RARITIES A[illegible] AND IT'S PRETTY GOOD

SYSTEM OF A DOWN
Steal This Album!

(AMERICAN RECORDINGS)

Considering their obsessions include war, power and death, it should be easier than it actually is to take System Of A Down seriously. Some might argue that's the fault of the cynical listener, embarrassed by the band's uninhibited passion and political commitment. Or maybe it's just because this is a band who base a song called 'Chic'N'Stu', on the belief that a pizza recipe serves as a searing condemnation of consumerism. *"Pepperoni and green peppers/Mushrooms, olives, chives!"* trills Serj Tankian operatically, before yelping, *"Therapy! Therapy! Advertising causes me!"*

System Of A Down's concerns may be no laughing matter, but unfortunately, their music often is. This is a band of true hysterics, each song beginning at the point where most people would be hospitalised for hyperventilation. Just as you're on the verge of succumbing to their fiery polemic, they do something so outlandish – a bouzouki-style flourish, a choral attack – that your suspended disbelief crashes on your head like a not-so-smart bomb. As they might say, *"Boom!"*

Yet as with 'Toxicity', it quickly becomes clear that Tankian and his compadres aren't just men who haven't managed to calibrate their mental dials properly.

Named after *Steal This Book!*, the countercultural manual by '60s radical Abbie Hoffman that offered a handy guide to how to make Molotov cocktails, 'Steal This Album!' is another incendiary device. A collection of unreleased tracks, the oldest song here (the atypically moody ballad 'Roulette') was written eight years ago, while the newest stuff is culled from the 'Toxicity' sessions. Guitarist Daron Malakian describes this record as "a bridge between 'Toxicity' and our next record", which can only indicate troubled waters ahead.

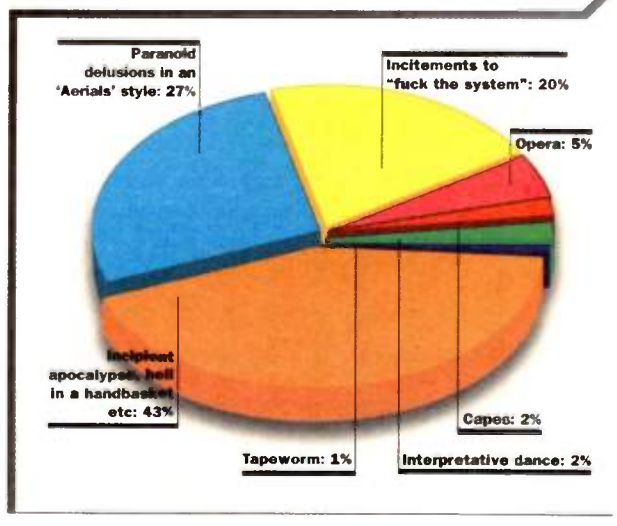
'Boom!' is a pop-eyed anti-globalisation rant; the guitar delusions of 'Pictures' and 'Innervisions' are the stuff of psychiatry textbooks; the padded-cell bounce of 'Fuck The System' sees Tankian gibbering and capering like a Bedlam superstar. The singer's curious persona is mirrored by the musical pyrotechnics, Queen meets Rage Against The Machine in a metal production of *Godspell!*, the band demonstrating an inventiveness and fury that makes their MTV contemporaries look as dynamic as lard models of Linkin Park.

This hypersensitivity and mania is guided by an entirely sane control, this chattering extremity offered as the only sensible reaction to a world gone even madder than they are. Yes, System Of A Down are insane, ridiculous, a brain-pan pizza with extra mushrooms. But how can something this righteous ever be wrong?

Victoria Segal

7

THIS ALBUM IS MADE UP OF


Paranoid delusions in an 'Aerials' style: 27%
Incitements to "fuck the system": 20%
Opera: 5%
Incipient apocalypse, hell in a handbasket etc: 43%
Capes: 2%
Tapeworm: 1%
Interpretative dance: 2%

3 STAGES OF PAIN
With Chaos In Her Wake

(UNDERGROOVE)

Greasy Yorkshire grindcore

As you might expect from a bunch of tattooed lads from Doncaster, one of whom used to be in Groop Doggdrill, 3 Stages Of Pain sound a bit like Kings Of Convenience. Actually, that's a lie. If you had to pin a quality on the screaming and relentlessly grinding guitars of 'With Chaos...', it would probably have to be the way in which it sounds like 11 people being sawn in half one after the other.

Still, they want to provide an alternative to nu-metal, joining McLusky and Lomax in the ranks of uncompromisingly noisy provincials. You have to concede – mission accomplished.

John Robinson

6

MARIAH CAREY
Charmbracelet

(DEF JAM/MERCURY)

Disappointingly sane return

Voyeurs among us may have hoped the fragrant Mariah's post-breakdown album would be an epic of recriminations, tantrums and graphically reconstructed lunacy. No such luck. 'Charmbracelet' suggests her health was restored not by crack Hollywood analysts, but by extended exposure to rainbows. Who needs anti-depressants when you have Jesus and schmaltz?

Such is the feathery illusion created by the ninth Mariahthon. Nominally, 'Charmbracelet' is R&B, much like Tony Blair is nominally a socialist. The good news is that Jay-Z appears for 26 seconds. For the other 64 minutes, it's hard to sympathise with a woman who complains about being *"stigmatized"* when she's sold 160 million records and wrote the album on a catamaran off Puerto Rico.

John Mulvey

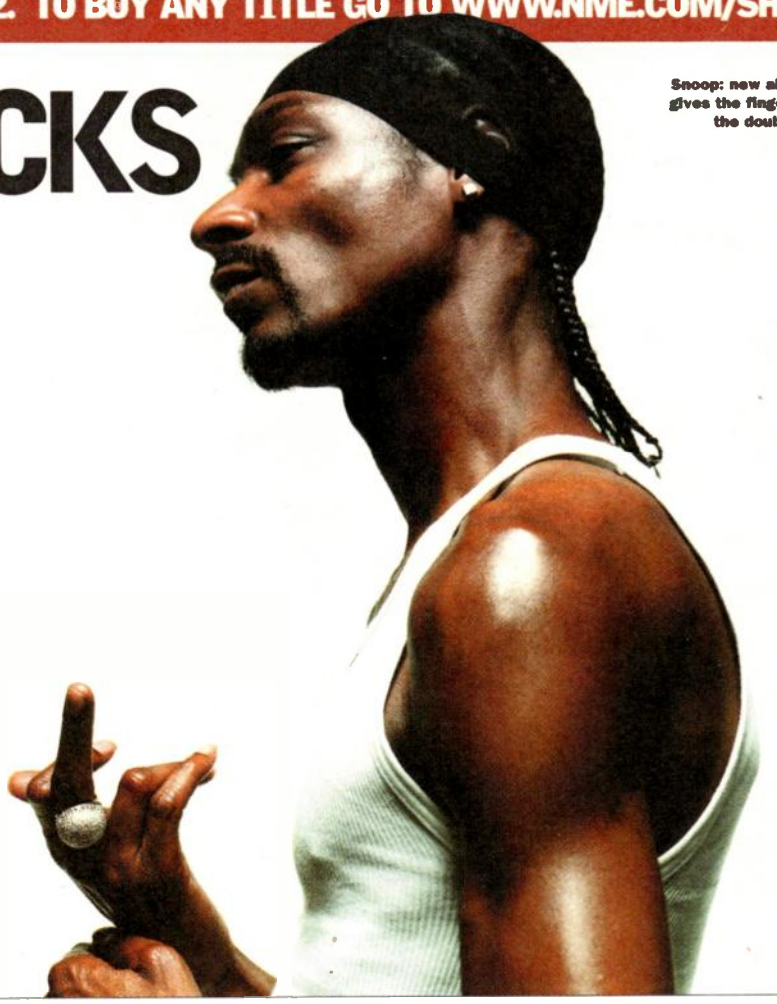
3

ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY DECEMBER 9, 2002. TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

THE DOGG'S BOLLOCKS

SNOOP FINALLY MASTERS THE GAME WITH SHARP NEW ALBUM



Snoop: new album gives the finger to the doubters

SNOOP DOGG
Paid Tha Cost To Be Da Bo$$
(PRIORITY)

It's ten years now since Snoop Dogg entered what he calls "the game", and the anniversary affords a good opportunity to see just how well he's mastered that game's rules. On the one hand, he's not dead like his contemporaries Tupac and BIG, nor has he, like Suge Knight, spent a good while in prison. On the other, he's not relaunched anywhere near as successfully as Dr Dre. If the game hadn't beaten him, the last five years had at least postponed his part in it, due to bad records.

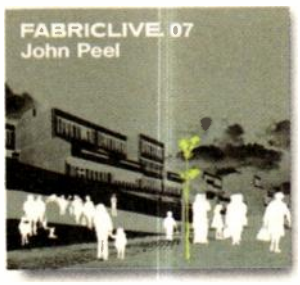
'Paid Tha Cost To Be Da Bo$$' changes all that in one swoop, however hard its title may be to type. Successful in other areas of self-promotion (from clothing lines to porn concessions, to his own car imprint, the Cadillac Snoop DeVille) he may well be, but Snoop's records have left him looking a little like Ozzy Osbourne – a hard-working and much-loved figure, whose latest album might be worth staying away from. Here, finally, Snoop has the production muscle (The Neptunes, Just Blaze) and impressive guests (Jay-Z, Ludacris and Redman) to add some threat to the Godfather status he's been claiming since 1996.

Hardcore as some of its themes may be, this is a fairly sophisticated pop record, albeit one that starts with the sound of someone being shot. Songs about the playa lifestyle, about girls (the brilliant 'Lollipop', the one with Jay-Z on it), even a love song to the missus ('I Believe In You') sit slightly incongruously side by side on this compendium of gangsta standbys, and most importantly do so with great hooks. Whether it's that he's cut down on his weed intake – it barely gets a mention, which is a first for a Snoop album – but this is an incredibly sharp return.

A period piece for playas with a modern soundtrack, ultimately 'Paid Tha Cost...' is an excellent showcase for Snoop's great charm. *"I'm on a mission/I leave my residence"*, he says on 'Paper'd Up', *"Thinking about how to make dead presidents"*. For a long time he's talked the talk – now it's a great pleasure to see Snoop Dogg again taking that walk.

8

John Robinson



JOHN PEEL
Fabriclive.07
(FABRIC)

Mad radio show minus self-deprecating waffle

A disappointment, this first mix CD from John Peel, since the unlikely deckmaster doesn't play any records at the wrong speed or go off on slightly embarrassing anecdotes about his children. Otherwise, 'Fabriclive.07' captures the essence of its compiler: the mixing is abysmal, the sentimentality astronomical, the eclecticism utterly predictable, and it's hard to dislike.

Haphazard collisions between reggae, doo-wop, novelty hillbilly, garage rock, Liverpool FC and rubbish techno abound. Deathless loves of 'Teenage Kicks' by The Undertones, 'Love Will Tear Us Apart' by Joy Division and the bits of fluff that collect in Mark E Smith's navel are all entirely justifiable. Plus as a special treat, there's nothing by The Wedding Present. Hosanna!

6

John Mulvey

VARIOUS
MAS Confusion
(IK7)

Munich electronica boffins compile underground set

Contrary to popular belief, not all electronica compilations are programmed to promote a cutting-edge technological exhibition or soundtrack an experimental art installation. 'MAS Confusion' was born in an idle afternoon when Funkstörung started leafing through a box of demo tapes at their label, Musik Aus Strom, and decided to make a compilation. The result: an hour-long mix of oceanic synth chills, silicone-edged fax-chatter and chiming 'Ambient Works'-style basslines, with the odd cutting-edge type on hand to keep things inventive.

With the previous masters of this art, Autechre, lost deep in some cranky, malfunctioning machine, Funkstörung prove to be among the world's finest exponents of affecting, humanist electronica.

8

Louis Pattison

VARIOUS
Famous When Dead 2
(PLAYHOUSE)

Overly classy club compilation

The second in the 'Famous When Dead' series reflects the "top preferences" of those who run the esteemed Playhouse label. Obviously, it springs from a world where intelligent and subtle tracks are the holy grail of clubbing, but the underlying insistence that this music is a very, very serious matter indeed (they use words like "ceremonial") results in a record that's on the repressed side of polite.

The hushed inflections and stifled funk fortunately break out into Playgroup's smouldering 'Number One (Black Strobe Instrumental)', the skewed perspective of Swayzak and Kirsty Hawkshaw's 'State Of Grace' and best of all, Soft Pink Truth's excellent and suggestive 'Soft Pink Missy'. Otherwise, it's too much good taste and not enough wicked thought.

6

Victoria Segal

THE BEATNUTS
The Originators
(LANDSPEED)

Old skool sounds from Queens rap veterans. Yawn

In hip-hop, if you don't claim to have done it first, you might as well not do it at all. Sure enough, The Beatnuts once worked with Cypress Hill and the Jungle Brothers but, in a genre that moves faster than George Dubya reaching for an excuse to bomb Iraq, standing still is fatal. And here, apart from the accordion riffs of 'Buying Out The Bar' or menacing Gregorian chants of 'Becks'n'Branson', The Beatnuts are totally static.

Instead, everything else could come from the late-'80s. So, plumping for the James Brown sample and roping in D-list rappers for tired gangsta bragging, what they regard as no-nonsense hip-hop is hopelessly dated. Call yourself originators if you must, but real innovators know when to move on.

4

Jim Alexander

THE BROKEN FAMILY BAND
The King Will Build A Disco
(SNOWSTORM)

Slyly mighty UK alt.country

More tumbleweed ballads from the cactus strewn streets of Cambridge. British alt.country – Anglicana, if you will – is a rum old thing, but when the only way is down you can't beat it. Hence The Broken Family Band, for whom, after a career of barroom ignominy as indie-types Hofman, the only way was arguably up.

'The King Will Build A Disco' ripples with the sound of genuine, rain-sodden English defeat. Witty and sumptuously melodic, there are cheeky glances towards the lo-fi pop of Grandaddy; and with Alcoholics Anonymous ballad 'When We're Dry', they may have written their own sad little chapter in pop history. Recycled indie losers they may be, but here's a neat enough Christmas gift for your soul.

7

Jim Wirth

TRANSELEMENT
Pendletones
(SOVIET UNION RECORDS)

Stirring psychedelic punk rock

Had The Coral grown up in Pendle, Lancashire, in the shadow of old mills and rolling hills, Factory Records and Radio Lancashire's experimental/dub show *On The Wire*, then they might well have turned out like tRANSELEMENt. These lo-fi Peel favourites do share The Coral's attention deficit, moving through myriad tripped-out ideas suffused in strange melodies and surreal humour. But there's a dirtier, urban edge to tRANSELEMENt. Gliding ballad 'Delta Wing' burns with sublimated angst, like early Doves; elsewhere, moody, mangled guitars recall the cathartic fury of Joy Division or Mogwai.

It doesn't all work – 'Biddy Pictures', for instance, is an alienating drone – but in the main, 'Pendletones' is a bright burst of leftfield creativity.

8

Tony Naylor

GANGSTER'S PARADISE!

SUPERB GAME'S FM-ROCKING SOUNDTRACK

VARIOUS
Grand Theft Auto: Vice City Official Soundtrack Box Set

(EPIC/ROCKSTAR)

As you're no doubt aware by now, *Vice City* is the fourth – and best – game in the phenomenally successful *Grand Theft Auto* series. *GTA III* made $350million. This edition deserves to turn a greater profit because it's far better in every respect, a *tour de force* in cutting-edge home entertainment.

Vice City itself is a lavishly detailed digital reproduction of the Miami celebrated in cult mid-'80s TV cop series *Miami Vice*. You play disgruntled mobster Tommy Vercetti and, as usual, have myriad opportunities to commit random acts of senseless violence. Only this time, while you roam the city in or on any vehicle you choose, there are nine different radio stations, each playing ten hours of early-'80s FM anthems from several popular music genres – rock, new wave, synth-pop, disco and soul, electro and hip-hop, and Latino funk.

This is your soundtrack to virtual carnage; you can mow down pedestrians to the bombastic sentiments of Cutting Crew's '(I Just) Died In Your Arms Tonight'. But the seven themed discs included in this mother of all concept albums also work well individually. Each is introduced by a deluded yet passionate specialist radio jock convinced 'their' music is superior. Wave 103 DJ Adam First's blind enthusiasm for the boldly futuristic lifestyle promised by affordable synthesizers (as usedhere by The Human League, Kim Wilde and Thomas Dolby) is hilarious, and tragically pertinent, given today's electroclash context – hello, The Faint.

Elsewhere, Emotion 98.3's 'heart mender' Fernando Martinez guides you tenderly through a selection of coke-fuelled soft-rock ballads (*muchas gracias* Foreigner, Toto, Kate Bush). On the V-Rock disc, mullet-sporting Lazlow – essentially Andrew WK 20 years ago – provides inane commentary in between hair-metal classics from David Lee Roth, Mötley Crüe and Quiet Riot.

You could argue this is just an inspired repackaging of a tired idea – another greatest hits of the '80s – and you'd be right. But it's a novel means of delivering hours of great pop music to people who in their right mind would never touch such glossy fare. Plus it makes an ideal Christmas gift, with or without the game.

If this amazing music from the first half of the '80s is a foreign country to you, or a country you know you've visited but can't really remember, then, dude, this totally awesome box set is your one-way ticket to paradise.

Piers Martin **10**

KILLER TUNES

Three great Vice City music'n'mayhem combinations

Executing innocent bystanders in a drive-by style with a rifle while **Slayer**'s **'Raining Blood'** booms from the in-car stereo.

Picking off beachfront revellers with grenades from the safety of your speedboat as **Aneka**'s forgotten synth-pop gem **'Japanese Boy'** bubblewraps you in a forcefield of false invincibility.

Firing a bazooka at anyone below from the stolen police helicopter to the strains of **'Atomic'** by **Blondie**.

Music to drive-by: from Mötley Crüe and (inset) Blondie

AIM
Stars On 33

(FAT CITY)

Stylish mix-CD of modern breaks

'Stars On 33' is the first in a new series of Fat City artist compilations, inaugurated by Aim's Andy Turner. Mixed to give the impression of a fluid, freestyle club set, Turner gleefully mines his record racks and comes up trumps on pretty much everything.

From the easy listening soul slang of Tom Scott's 'Never My Love' to Jazzy Grooves' 'Ooh Lawd', pretty much all dancefloor bases are covered. But the bulk of the record focuses on more predictable, yet no less stylish, modern funk breaks by the likes of King Biscuit Time ('I Walk The Earth') and hip-hop rough diamond K Terrorbul ('Cock'd Back').

Throw in a few more hidden gems – with a couple of Aim tunes for posterity – and you can rest assured that the highly subjective mix album is in safe hands.

Darren Johns **7**

FAUST
Patchwork 1971-2002

(STAUBGOLD)

Curious krautrock out-takes

'Patchwork' may consist of 20 unreleased tracks spanning the last 31 years, but, in essence, it's no different to any other Faust album. Formed in Hamburg in 1968, these arty krautrock legends – an influence on acts as diverse as Jim O'Rourke and Primal Scream – were always wildly eclectic, and rather scrappy.

Ranging from frazzled rock to art-noise (usually involving pneumatic drills), self-indulgence and inconsistency are very much part of the deal. 'Patchwork', however, edits most tracks down to under three minutes, making it a good, well-paced intro for beginners. 'Psalter' (underwater psyche-folk), 'Nervous' (Velvets-y rocker) and the almost Beatles-esque 'Stretch Out' ease you in to a fascinating, oddball world, Faust's energy imbuing even their babbling sound-collages with charm.

Tony Naylor **8**

THE LAND OF NOD
Inducing The Sleep Sphere

1ST REVIEW

(OCHRE)

Bicycle-fixated space-out noise

Poised between new-age meditation sludge and the library music you might use to host a seriously deranged seminar, Ochre Records have carved a niche in the hinterlands between krautrock and space-jazz. And Cheltenham's Land Of Nod offer further proof that these cats know a good space-rock opus when they hear one.

With its glassy stare fixed on the darkest realms of inner space, 'Inducing...' sounds like the Spiritualized LP Jason Pierce could never get round to putting words to. A drifting slush of clicks and pulses, their twin obsessions with the fluffy end of electronic noise and Belgian sportsman Eddy Merckx could mean that The Land Of Nod do for cycling what Kraftwerk's 'Autobahn' did for motorway travel. Got to be worth a go.

Jim Wirth **7**

L'ALTRA
In The Afternoon

(AESTHETICS)

Chicago quartet play it slow

Having supported every miserablist post-rock/slo-core type under the sun, it's only fair that L'Altra get the recognition they deserve. The key to 'In the Afternoon''s majesty is the way it sounds utterly detached from anything so vulgar as a music scene. Not that these canvasses of classical piano and drifting strings are retro as such, just that L'Altra are operating at a singular snail's pace in a climate of speed and commerce.

They have kindred spirits: Lambchop's poetic detailing of minutiae, apparent in titles like 'A Delicate Flower' and 'Moth In Rain'; the bleak femininity of Low or Mazzy Star; and with the closing flourish of 'Goodbye Music', the classical post-rockisms of, say, A Silver Mt Zion. Ultimately, however, it's a wonderful heartbreak album that doesn't need to be anything more.

Noel Gardner **8**

GORSE
Let The Gorse Be With You

1ST REVIEW

(V/VM)

Redruth builders get pissed, make funny record

Cornish duo Gorse sound like a cross between a drunken pub piss-take and an ultra-ironic art project. Without the art. Or the irony. Their stunningly amateurish ditties about faeces, '80s fashion crimes and Michael Barrymore could almost be Fat Les on a budget, or Chris Morris getting cidered up with Half Man Half Biscuit. They're shit. But magnificent.

Behind the village-idiot schtick, semi-serious ambition may well fuel these skeletal Eurovision ballads and karaoke country jigs. But Gorse would clearly rather adapt Snow's cod-ragga classic 'Informer' into 'I'm A Farmer' with all the highbrow wit of a punk Wurzels. Respect. In a drearily professional pop landscape, this country urgently needs heroically inept piss-takers like Gorse.

Stephen Dalton **7**

23 SKIDOO
The Gospel Comes To New Guinea

(RONIN RECORDS)

Punk-funk pioneers reissue retrospective

Right now, New York's DFA are the world's most fashionable dance cartel, fêted for a percussion-heavy punk-funk remix style that's shaking life back into Brooklyn's clubland. Naturally, most of their best tricks are stolen. What's most staggering is that they were virtually all stolen from one band.

Formed in Britain at the dawn of the '80s, 23 Skidoo were a fiercely radical post-punk collective that fused primitive tribal drum rhythms, feverishly funky basslines and the battle cries of kung-fu warriors into a savage, confrontational whole. The bassline of 'Coup' should be instantly familiar – The Chemical Brothers nicked it for 'Block Rockin' Beats' – but the whole of this early retrospective still sounds ghostly and powerful, as fresh as the day it was recorded.

Louis Pattison **9**

THE NME CRITICS SINGLES

Jim Alexander, James Jam, Tony Naylor, Victoria Segal, Steven Wells

ALL SINGLES REVIEWED ARE RELEASED MONDAY DECEMBER 9, 2002

BLUE FEATURING ELTON JOHN
Sorry Seems To Be The Hardest Word (VIRGIN)

Is it wrong to fantasise about gutting these muppets with a boat-hook? After all, Blue are no more offensive than any of the other buncha identikit post-Take That spunk rabbits. And that, of course, is the problem. So it's kinda ironic that the sinister puppet-masters behind Blue should seek to emphasise the awesome yawnsomeness of their product by teaming it up with a proper pop star. OK, so Elt's fat and bald and old and prone to hissy-fits – but you're never going to mistake him for one of 'NSync, are ya? *NME* says: kill 'em all. Drain their 'nads. And inject the juice into Elton. Sorted. ***(SW)***

GARETH GATES
What My Heart Wants To Say (S)

Of course, what G-G-G-Gareth's little heart actually screams is "Loser! Loser! Loser!" Coming second has got him voted one of Britain's most irritating celebrity by a tabloid and given him the dubious honour of allegedly losing his virginity to walking surgical disaster Jordan. Sadly it also means this – more soulless ballad slush that confirms the wee fella as the world's most anodyne, personality deficient teenager. Jesus, even Will Young must be laughing his kecks wet. Still, right now some sap in *Fame Academy* is dreaming of claiming all this for themselves. So look on the bright side, Gareth, you could soon be only the second saddest twat clogging up the charts. ***(JA)***

SINGLE OF THE WEEK

JA RULE
Thug Lovin' (DEF JAM)

There are people who would suggest that Ja Rule's shift from gritty ghetto superstar to silky R&B-tinged love puppet is a sell-out of the highest order. And then there are people whose ears work. Teaming up with long-forgotten mentalist Bobby Brown for four minutes of macho gangland bravado-lite, it seems the further Rule meddles in pop concerns, the brighter his blunt burns. And so, despite the attention-starved Brown whooping like a wounded seal throughout, 'Thug Lovin'' is a defiant answer to those who would see the man known as Jeffery to his mum back in the ghetto. But if anyone would like to take our Bobby... ***(JJ)***

PINK
Family Portrait (ARISTA/BMG)

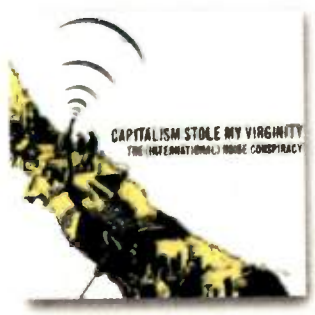
Enjoying Pink's new rock direction? Bad news, kids: the best single of Pink's career takes her back to the urban bang of her debut album with a piano line straight from the Dr Dre book of plinking, as Pink's seven-year-old narrator limps from day to day, cataloguing the collapse of family life. Makes best sense alongside Sophie Muller's excellent video, but it turns *"World war three"* into one of 2002's greatest lyrical hooks and ends with Pink pleading, *"Daddy don't leave, be nicer, I won't spill the milk at dinner, I'll do everything right, I'll be your little girl forever..."* to the echo of a children's choir. Dark, miserable, bleak and claustrophobic. Happy Christmas from Pink ***(PR)***

THE FALL
The Fall Vs 2003 (ACTION)

Mark E Smith – for those who don't know, he's sort of a cross between Victor Meldrew, Scrooge, the kid out of *Kes* and *The Hobbit* – licks no spittle and (unlike almost every other motherlover on the Manc 'scene') he has not one single dirty, rotten, stinking, filthy, fucking hippy bone in his entire curiously tortoise-like body. The best thing here is 'Susan Vs Youthclub', which sounds like a track that was left off the last but one Primal Scream album because it was just too damn good. Proving once again that Mark E Smith is a national treasure – a living punk rock fossil. A bit like the crocodile. Only nastier. And without quite so many teeth. ***(SW)***

THE (INTERNATIONAL) NOISE CONSPIRACY
Capitalism Stole My Virginity (BURNING HEART)

Do you remember the first time? The first time The Man gave you a good stuffing, that is. He might have been dressed as Ronald McDonald. You couldn't forget it – big shoes, smell of chip fat... Never mind, these angry Swedes remember, and they're putting the actual Molotovs-and-pamphlets rebellion into the new rock revolution. True to form, they do it with jerky garage rawk and singer Dennis Lyxzen howling, *"We are all sluts/Cheap products in someone else's notebook"*. Well, Den, we've checked our notebook, and it actually says you're like early Manics and At The Drive-In fidgeting about at a May Day protest. Nothing new, but we'll join you on the barricades anyway. ***(JA)***



HOLLY VALANCE
Naughty Girl (LONDON)

It all started so well for Holly: the hilariously *outré* sex-in-the-Casbah dance routines; the irresistible glam-pop hit; the Kylie-style peepshow drapery. Then her stylists decided to remodel her as Bo Duke's kissing cousin and her whole career started to look as classy as yesterday's Page Three. *"I've been a naughty girl/A real bad so-and-so/Done too many things a girl shouldn't know"*, she coos unalluringly on this drearily suggestive, negligee-thin chart fluff. What could she be talking about? Could... *sex* be involved? Still too wholesome to be the low-rent Christina Aguilera – and let's face it, anyone attempting *that* would be no friend of the vice squad – unfortunately Holly is neither naughty nor nice. ***(VS)***

MEW
She Came Home For Christmas (EVIL OFFICE/EPIC)

It's only their second single, but already Mew are dipping their faces in the boiling bucket of horse-shit that is the Christmas single. And good Christ alive, they've only got away with it! As orchestral layers build and hooks fly thick and fast, you're struck by snow-framed hallucinations of Doves, The Flaming Lips and The Boo Radleys roasting chestnuts in front of *It's A Wonderful Life*. This one-track sparkler – despite being limited-edition – should, by rights, score the festive top slot easily. Ponder that, and then get back to the crippling reality of Christmas. Because, right this second your gran is making her annual pilgrimage to Woolworths to buy a chart-worthy job lot of Gareth Gates instead. Bah humbug! ***(JA)***

LOMAX
Reiterator (Phones Mix) (93 RECORDS)

That title is something of a self-fulfilling prophecy: once you've started playing the insistent, insinuating 'Reiterator', it'll stay in your CD player for some time. Literate, cryptic and clearly aggrieved, on this club-only affair Lomax temper their distinctly not-future-rock'n'roll impulses – The Fall, Girls Against Boys – with some old-skool electro flashes which are quite unexpected and quite brilliant. As to what it's all about, it's hard to say, but it sounds like the bitter men of London's bedsits have found a new voice: *"I had the girl, the job, the house, the lifestyle/ Went to work, came home at night"*. OK, so it's a little gloomy, but hey, let he who is without gloom throw the first punch. ***(VS)***

PHOTOGRAPHY: LFI

THE CHEEKY GIRLS
Cheeky Song (Touch My Bum)
(MULTIPLY)

1ST REVIEW

Yup, they're even giving record deals to the shit ones. 'Cheeky Song (Touch My Bum)' is a hard house reworking of that mental, Pete Waterman-angering Transylvanian Whigfield pastiche those scary twins did on *Popstars*, *Model Behaviour* and probably *Today In Parliament* given half a chance. Walking a tightrope between Student Union nightmare and bona fide shit-pop classic, it is cold, sloppy dog wank that makes the 'YMCA' girl look like Shostakovich. ***(JJ)***

PEDRO VS KATHRYN WILLIAMS
Demons In Cases (MOSHI MOSHI)

An unlikely collaboration, perhaps, but it was only a matter of time before the worlds of folk and pastoral glitchtronica collided. Or, rather, got a bit stoned and rolled around in a hayloft together. 'Demons In Cases' is the pick, Williams' Mercury-nominated Brit-folk stretched taut across James Rutledge's twanging, pinging FX. Meanwhile, 'To Lie Here...' will ring pleasant bells for anyone who got off on Björk's 'Vespertine'. Say hello to the Elton John and Kiki Dee of skittering future folktronica. ***(TN)***

THE CAPES
I Write The Wrongs EP
(OUT OF FOCUS)

1ST REVIEW

In 1967, 'Penny Lane' by The Beatles was kept off the Number One spot by 'Release Me'. By Engelbert Humperdinck. Say what you want about the great British public but you gotta admit that the permanently pissed bastards have got a great sense of humour. Will they clutch The Capes to their kebab-vomit caked bosom? Probably not. This is the sort of dodgy cack one might expect to find on an *Austin Powers* soundtrack. Only not remotely funny. ***(SW)***

SUPER NUMERI
The Electric Horse Garden
(NINJA TUNE)

1ST REVIEW

Sounding nothing at all like any electric horse garden *NME* has ever been to, this Liverpool bass, woodwind, harp and string ensemble offer up a fine slice of spooky ambient pop. Shards of sound colder than snow, lashings of echo delay; it has about as much in common with contemporary music as snow has with summer. And you have to love a record that makes you question not only what year it was recorded, but also what century. ***(JJ)***

JACKIE O
The Best Little Sore Sound Infexshus EP (SKINNY DOG)

1ST REVIEW

While they're not related to Yeah Yeah Yeahs' Karen, here's a band who clearly know what's required these days. Namely, three furiously short tracks played by people who've dispensed with reality and call themselves Sister Ruth, Jo Jo and Jackson Starfield. They've also taken atonal blues and punk to admirably deranged levels, like The Eighties Matchbox B-Line Disaster buggering Jon Spencer. Fetid and dirty in all the right places. ***(JA)***

TRASHMONKEYS
Nobody (ACID JAZZ)

"Potentially the biggest German band since The Scorpions." ARF! Trashmonkeys sound like The Hives, Strokes, Vines *et al*. Which is to say that they're great. After all, you can't have too many power-pop bands that leap around like flea-infested monkeys and sing about drugs, guns, smashing the system and fucking. OK, so maybe we should discriminate more but with Ashcroft and Coldplay out there, we don't have the time to be picky. The enemy must be smashed and we need all the allies we can get. ***(SW)***

CINEMA RECORDED MUSIC LIBRARY
After Dark (DOMINO)

Gregor Reid and Crawford Tait are Glasgow's Cinema Recorded Music Library, a noble project committed to mood, atmosphere, syncopation and all those other things that make you long for a beret, a Gauloise and a really cool codename. Moving away from their *noir*-ish shades, 'After Dark' is a buoyant, fluting beauty, a hard city theme tune with a soft heart, like Starsky And Hutch swapping Huggy Bear for Big Bird. Proves the joys of spring can be a year-round state of mind. ***(VS)***

THE MAJESTICONS
Piranha Party (BIG DADA)

Sporting a mighty hard-on of a synth riff, some barbed-wire rap delivery and all the subtlety of a rabid pitbull, this New York hip-hop ensemble polish up a mighty fine 12-inch platter of treats that sounds like the most fun you could have, like, in the world EVER. A tale of sex, drugs, money and power, somehow you imagine hanging out playing hopscotch with their British urban contemporaries So Solid Crew on a south London council estate wouldn't be quite the same. ***(JJ)***

VIRGIN LOVES
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good times gonna come
Aqualung
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Glassjaw
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CD Single Out 9 Dec
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BEANS
Phreek The Beat (WARP)

1ST REVIEW

You expect certain things of a former member of Antipop Consortium (sonic twists, cerebral beats, literate rhymes), but you wouldn't expect them to be married to a sunny disposition and a pop sensibility. Cue: New York's MC Beans, a man who has just made one of the most original and catchy hip-hop records of the year. Fly-girl chants, a sing-song dancehall De La Soul flow (about testicles) and a catchy electro-bells sample, 'Phreek The Beat' is full of, erm, beans. ***(TN)***

DAVID GRAY
The Other Side (EASTWEST)

Already you can feel your brain-stem waving a white flag, such is the power of preconceptions. Unfortunately, 'The Other Side' does little to challenge them: a maudlin, elderly ballad that has a lot to do with decency and little to do with magic or beauty or, you know, any kind of synaptic activity. Really, if it was possible to subvert expectation and state flamboyantly that this was the best single since the Yeah Yeah Yeahs, we would – but we'd burn in hell. Where they might well be playing this. ***(VS)***

MEDICINE
Wet On Wet EP (WALL OF SOUND)

Wow! Shannon Lee – the singer on this – is the daughter of chop-socky legend Bruce *Enter The Dragon* Lee. Wow! No, like, fucking WOW!!!!!!! It's a shame, then, that this is horribly self-indulgent, arty-farty and whimsically wanky hippy-dippy aural fly-shit made by pretentious mo-fos with way too much time on their hands and (one assumes) easy access to the sort of drugs that make you, like, really suck. And disappointing too, given that ole Bruce was a huge fan of cool proper pop stuff, like The Bee Gees. ***(SW)***

µ ALLSTARS
Criminal '02 (PLANET µ)

More abrasive bootleg 'remixes' of rock and pop 'greats'. German Transformer Di Roboter does an ambient version of 'Enter Sandman' and Doormouse drop Black Sabbath in the drill'n'bass shit, but it's Rude Ass Tinker (vocodered DJ Pied Piper atop sci-fi breakbeats) and The Flying Kylies ('Can't Get You Out...' and The Flying Lizards' 'Money' chopped, diced and zinging with noise) who hit that perfect mid-point between electronic mulch and pop melody. Genius. ***(TN)***

VEGA 4
Drifting Away Violently EP (TASTE MEDIA)

International nomads Vega 4 – from Ireland, England, Canada and New Zealand – have chosen to shack up in slightly hysterical rock. Bad move. While they're undoubtedly thinking Muse-style madness, the rasping vocals and fragmented guitars of the title track actually sound more like a screamingly pretentious Nickelback. And judging by the three other tracks of strummed blandness, singer John McDaid is extremely unlikely to *"set the world alight/Before we fade away"*. ***(JA)***

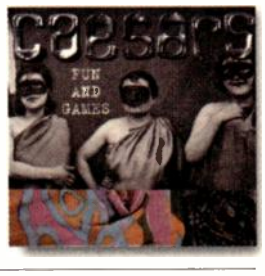
BLUEZ & BRONCO
Take No More (DEFUNKED)

1ST REVIEW

It's been a good year for the melodic end of drum'n'bass, and now this: a bustling, gelatinous slice of urban soul from Finland. The work of Niko Nieminen and Juha Tuukkanen, 'Take No More' starts with a gently insistent beat and layers myriad fuzzy noise on top – think Timo Maas' bloated wet'n'hard sounds. Then in glides a soulful male vocal, reminiscent of Robert Owens or Ce Ce Rogers. Like uplighters embedded in a white marble floor, 'Take...' is ultra-modern and rather smart. ***(TN)***

CAESARS
Fun And Games (VIRGIN)

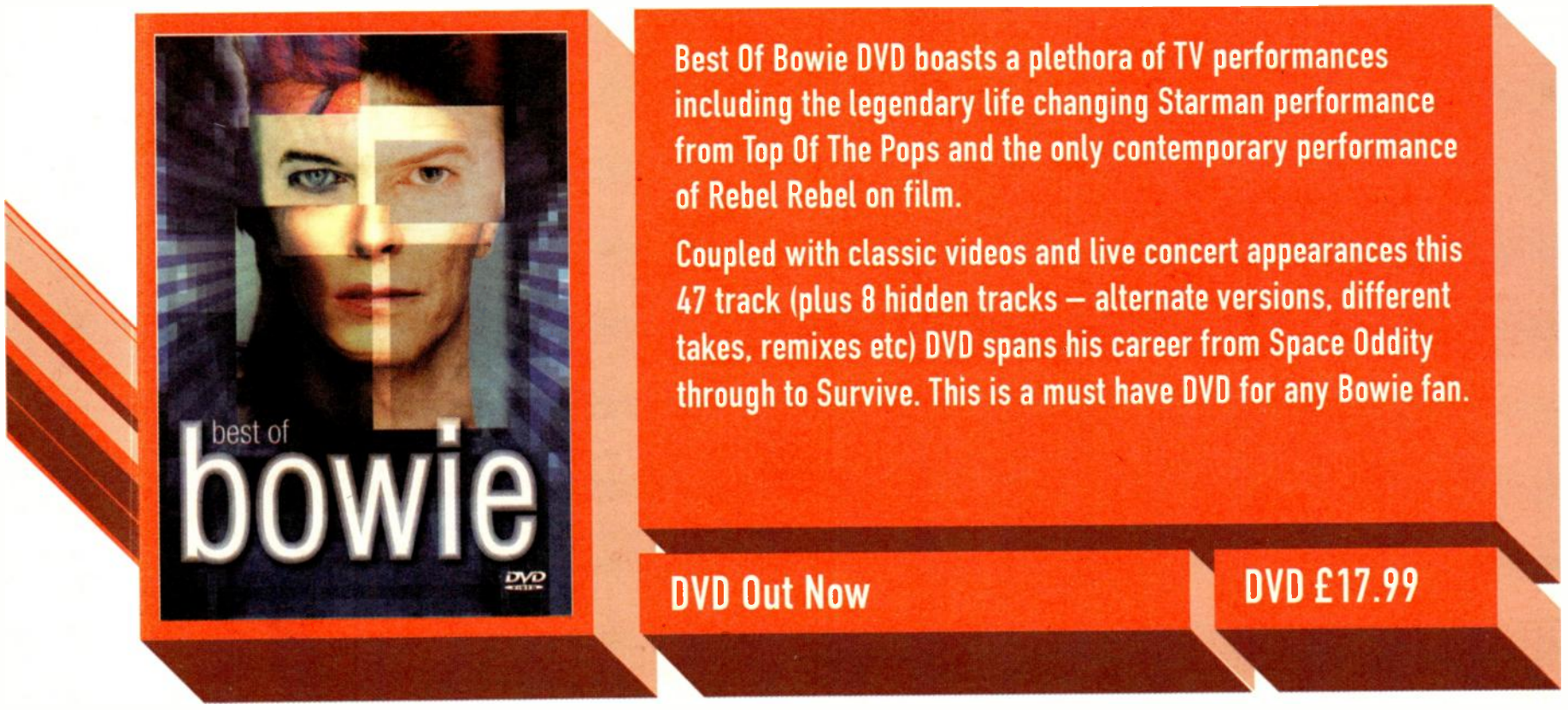
In the '60s it was perfectly acceptable for psych-pop bands to address their freak-outs to their *"little girl"*: today, it just looks like a case for electronic tagging. *"You're a young girl and you shouldn't be out to roam"*, keens Caesar Vidal to slightly creepy affect – but while this Swedish quartet's morals might be all over the place, their hearts and tunes are in the right place. This is straight from the garage still: bran-mash guitars, moonshine organs and enough inbred rock'n'roll to make Jack and Meg blush. ***(VS)***



DOMESTIC 4
Get Domestic EP (STAR HARBOUR)

1ST REVIEW

This is probably electronica – if by that we mean daft mock-muzak made by pasty-faced dope-smokers with too many computers. This is wonderful, very funny and extremely listenable while also managing to be totally unoriginal and a complete waste of time. Like – what are you supposed to *do* with this stuff? It has no narrative. It's not dance music. It's just wryly amusing. A clear argument, then, for the reintroduction of national service. That'd give the bastards something to moan about. ***(SW)***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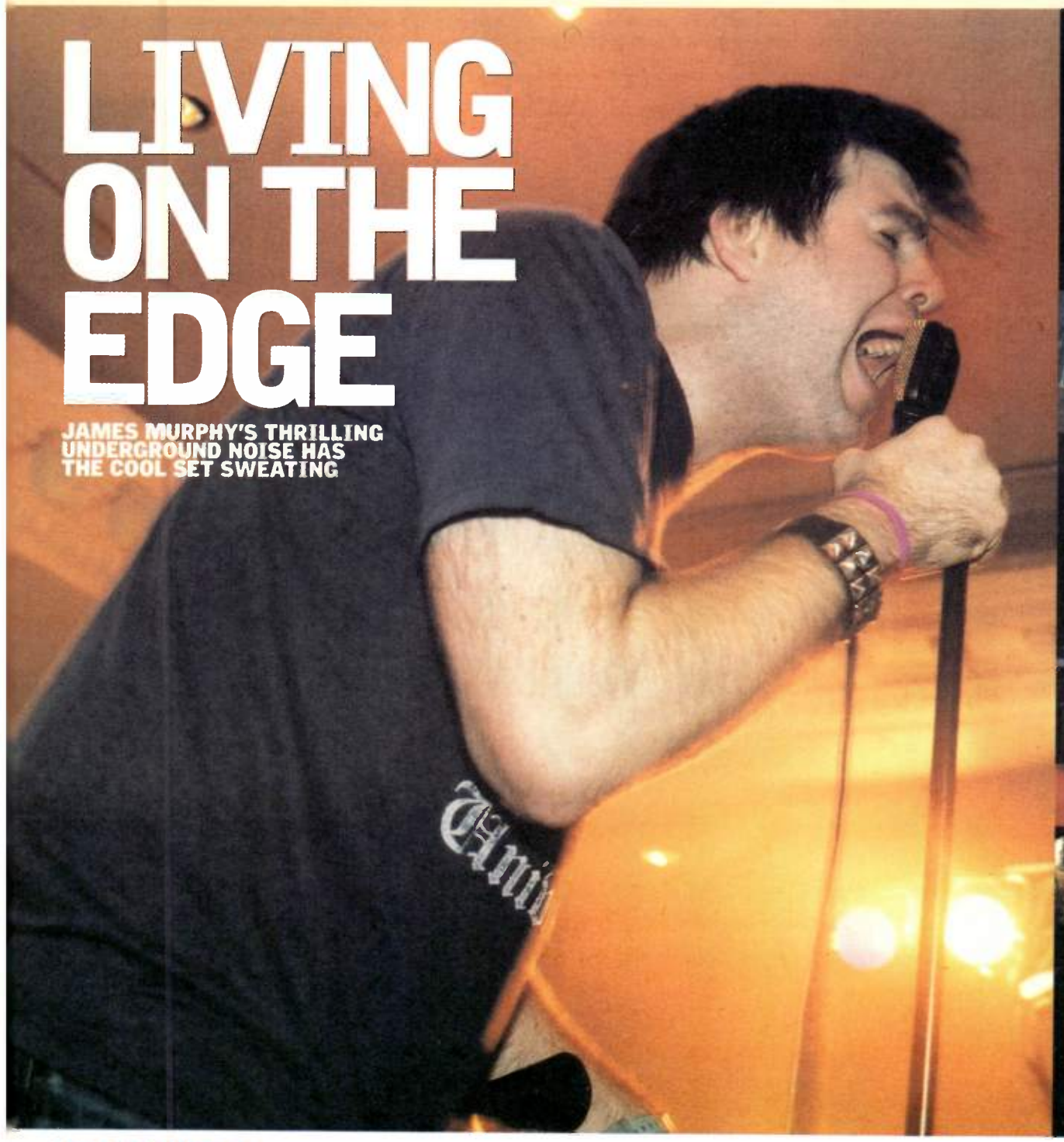
LIVING ON THE EDGE

JAMES MURPHY'S THRILLING UNDERGROUND NOISE HAS THE COOL SET SWEATING



It was like an explosion at Harvey Nichols in the Great Eastern Hotel...

...these two must've been shopping in the musical instrument section at the time...

...while this bloke was probably in the stationery department

PHOTOGRAPHY: ANDY WILLSHER

LCD SOUNDSYSTEM
London EC2
Great Eastern Hotel

It's a punky, funky world round Shoreditch. Just beyond the furthest southern reaches of London's self-proclaimed enclave of cool stands the Great Eastern Hotel, a once-tatty edifice by Liverpool Street station now refurbished by Terence Conran into something cool and plush. Call it Hoxton deluxe. Not the most obvious venue in the world, tonight the Great Eastern Hotel is playing host to Return To New York, a party celebrating Gotham's current rock'n'roll renaissance.

And right now, that means punk-funk. The past couple of weeks have seen both Radio 4 and The Rapture bring their much improved live shows to these shores, indoctrinating the uninitiated into the joys of melding deep disco to trebly guitars, like wot they did in NYC in the early-'80s. So Return To New York boasts a mixture of the new New York (a DJ set by Princess Superstar; LCD Soundsystem's debut live performance) and the old New York (DJ sets by Arthur Baker and Jellybean, creators of legendary mid-'80s remixes for New Order and Madonna respectively).

First, however, we must mention the crowd. This lot look like survivors from an explosion at Harvey Nichols. There are Prada boots and cable knit jumpers – worn together, *obviously*. There is hair shaved on one side and long at the other. There are sunglasses worn at night and people whose style icon is clearly DJ Hell. The 'bourgeois lady' dress gets another airing, this time worn over jeans, and one man boasts a leather arm piece (left the falcon outside did you, mate?). Even Princess Superstar is rocking a brand new, Gwen Stefani-style, vertiginous platinum blonde hairdo.

In other words, it's a special occasion. And in a dark anteroom to the cavernous – and drastically overlit – main dancefloor, a nervous James Murphy takes the stage. As those who have been paying attention will know, Murphy is the punk-funk Pharrell Williams. As half of production team DFA (Rapture, Black Dice, Radio 4), he's created and defined the new sound of the underground. As LCD Soundsystem, he's given the movement its anthem in the shape of this year's wonderful single 'Losing My Edge'. And here he is, dressed down in a washed-out Oxford University T-shirt and jeans, intoning *"you and you and you"* into the microphone by way of a soundcheck, before ripping, with his hip-looking four-piece band, into 'Thrills'.

It's like a collision between Motown and the Happy Mondays, with extra-wired, teeth-grinding nervous energy. Over a bone-rattling funk jam, Murphy demands, *"I need my Prozac, I need my pills!"* like a Manhattan Mark E Smith. New single 'Give It Up' cranks up the intensity as a fashionista moshpit brews. The strangely titled 'DP Is Playing At My House' echoes The Fall again (specifically their batty version of northern soul standard 'There's A Ghost In My House') and like the Mancunian post-punk heroes it's insistent, feral and thrilling. Things take a more pop turn with 'Tribulations', an electronically driven dance tune, before Murphy says, "We have two other songs that are different to the four we've played."

It's like a collision between Motown and the Happy Mondays, with extra-wired, teeth-grinding nervous energy

The newly Hoxtonified Princess Superstar looked chest great

There's an uncomfortable pregnant pause, then a nose-bleeding barrage of feedback, guitar squalling and general freaking out. Just as heavily mascara'd eyes start to flicker to the exits, it gives way to a tinny hip-hop beat. It's 'Losing My Edge'! It's brilliant! And Murphy remembers all the lyrics – no mean feat when it's a hilarious, complicated, eight-minute rap in the character of a paranoid hipster. By now, lipgloss is melting all over the floor and the smells wafting by have changed from marijuana, to poppers, to good old-fashioned sweat.

A final track, 'Tired', in which Murphy screams, *"I don't need your rock'n'roll"* over a post-punk thrash, makes it six out of six of the sexiest, most exciting songs you could currently wish to dance to. Return To New York? Anytime, if LCD Soundsystem are hosting.

Alex Needham

GLASSJAW
Detroit St Andrew's Hall

SMASHING!

HARDCORE HEROES WITH ADDED AVANT-WEIRDNESS LIMBER UP FOR FORTHCOMING UK JAUNT

Jarvis Cocker would probably be aghast, but tonight it's his words that introduce Long Island angst-core heroes Glassjaw as they troop onstage. There's just one difference: when the Pulp man deadpanned 'This Is Hardcore', he was referring to porn. Glassjaw use it as a statement of intent.

Because, unlike a lot of their peers, this is a band with *depth*. Not only are they possessed of a sharp sense of dynamics, but their reference points are broader than most. This is put into perspective by openers American Nightmare, whose employment of loudness for its own sake makes it even more surprising when Glassjaw take a step back. Combined with 'Ape Dos Mil''s off-kilter melody and the references to avant-weirdo Frank Zappa on 'The Gillette Calvacade Of Sports', it's obvious that Glassjaw are more than just another bunch of boneheaded say-nothings with abrasive guitars and carpet-bombing percussion.

Not that they're shy, retiring types, mind. They emphatically know when to let rip, pummelling the crowd with dual doses of severity and passion. When one girl throws her homemade Glassjaw T-shirt at singer Daryl Palumbo, he slips it on, whipping and convulsing around the stage howling. People feed off his presence as he leads them down his warpath, questioning authority and rejecting conformity. They finally arrive in the UK this week. Prime yourself, because Glassjaw are truly hardcore.

Ken Taylor

GOOD CHARLOTTE
London Highbury Garage

1ST NME REVIEW

Like fancying Avril Lavigne or eating Big Macs, going to see Good Charlotte play live is definitely a guilty pleasure. Formed by twin brothers Joel and Benji Madden (who spend their spare time VJing on MTV), the Maryland four-piece make the most saccharine, polished, downright *positive* punk rock ever invented.

Normally this would be enough reason to bottle the eye-liner-wearing little fuckers offstage, but tonight the songs sound so awfully catchy and cringingly uplifting that to resort to violence would be like pissing on a seven-year-old's birthday cake so they can't blow out the candles.

Just listen to the simpering between-song banter. "We love you all and this is all about being together and cuddling each other and whispering that we are all very special people together. Forever. Fluffy bears. Suicide is bad. Hold on and never give up, forever," is a typical one. The big hippies.

Still, maybe it's because *NME* is surrounded by hundreds of good-looking, well-to-do 15-year-old girls wearing skinny fit T-shirts or maybe it's because Good Charlotte's best songs ('The Anthem', 'Hold On') sound like if '80s soft rock titans Mr Mister made a sentimental Californian punk rock album all about your own personal issues with your dad (the ones that make you want to cry), but they are so wrong they're right, so soft they're hard. Good Charlotte are so deliciously fucking bad they could be the best thing you've ever heard in your whole life.

Andy Capper

PHOTOGRAPHY: EMMA J/JAMES LOOKER

NICKELBACK
Newcastle Telewest Arena

In a year as devoted to rock'n'roll thrills as 2002, it seems odd that a band like Canuck grizzle monkeys Nickelback even have the audacity to exist. Consider the current obsession with the original flannel-clad punk firebrands, Nirvana. It's safe to say that however misrepresentative of the latter band's social impact the recent 'Best Of' is, Nickelback are the kind of band that Cobain and co strived to make sure never, ever happened again. The kind of redneck grit'n'spit Neanderthal rock *lusus naturae* that was supposed to have been culturally mineswept so long ago. Something, it seems, went wrong.

Because Nickelback are simply terrifying. Not just because they're dull, however many Spinal Tap pyrotechnics they throw at us in an attempt to prove otherwise. And not just because their songs are cumbersome clay hods of shit: 'Too Bad' is an utter atrocity exhibition, an abortion of grunge with all the grace of a spastic swan. Likewise, their attempt at social conscience, the hamfisted insensitivity of recent single and ode to domestic violence 'Never Again', which is nothing less than a patronising fucking travesty.

But that's not the worst of it. When the conclusion finally arrives, what transpires to be so terrifying is the fact that so many thousand giddy rock fans are willing to embrace such utter, stultifying mediocrity. The new rock revolution clearly still has some work to do.

James Jam

HOPE OF THE STATES
London WC2 Borderline

1ST NME REVIEW

In the space of 18 months, the overlooked satellite towns around Liverpool, Leeds and London have spawned The Coral, The Music and The Cooper Temple Clause. The margins are proving to be a fertile breeding ground for the more eccentric outposts of the new rock revolution.

Following in their eclectic footsteps, straight outta suburban Chichester, are psychedelic six-piece Hope Of The States. Musically, though, HOTS are more about going absolutely postal than having a posh postcode.

Tracks like 'Black Dollar Bills', 'George Washington' and 'Black Amnesias' (none of which last less than eight minutes) recall the epically eerie sounds of Mercury Rev's 'Deserter's Songs', Spiritualized, and, oddly, the theme tune to *The Waltons*. Onstage, they wear Libertines-style matching marching band jackets that make them resemble a Boys Brigade band who've discovered drugs and turned bad. Throughout proceedings, a black and white video screen projects animations of stickmen, images of frontier America and 20th century genocide. The whole thing is hugely ambitious and will translate magnificently onto a grander stage.

Because it's not a question of if, but *when*. Hope Of The States are determined to put Chichester onto the radar.

Imran Ahmed

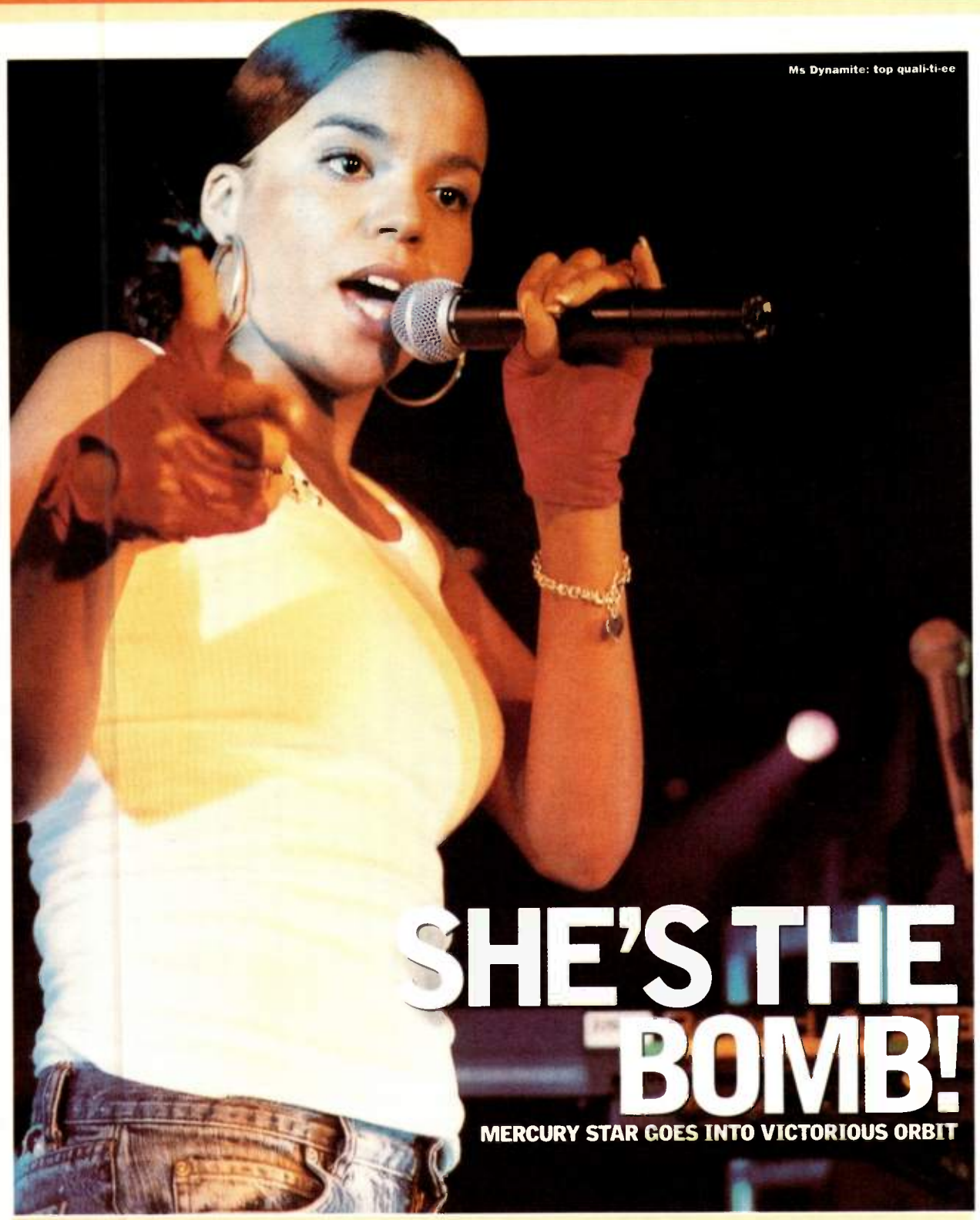
DRIVE-BY TRUCKERS
London Highbury Garage

They've picked a good time to come over. The dust has barely settled from the stir caused by similarly fried Southerners My Morning Jacket's gigs. And just as MMJ's blatant hairiness came as a surprise, Drive-By Truckers raise eyebrows by being partly comprised of yokel funnyman Jethro, the guy from *Time Team* and an exhibit hauled out of Body Worlds on drums. But never underestimate the power of three bear-like blokes in lumberjack shirts playing the same power chord. Yes tonight, readers, they really, really want to be Lynryd Skynyrd.

Recent album 'Southern Rock Opera' is a demented tract which aims to prove that the oft-maligned Skynyrd weren't *"no racist piece of shit"* and – look! – they've got a black roadie too (actually something of a mixed message, that). Singer Patterson Hood delivers the news with a preacher's zeal. He mops his brow, spits, and takes frequent slugs from a bottle of Jack. His real skill, though, is in creating memorable characters. 'The Sink Hole' is a frenetic hoedown about "protecting the family farm", but it's 'The Living Bubba' which convinces any doubters that they really are on the side of the angels. It's a heartfelt tribute to a fellow musician who died of AIDS.

Not content with re-writing the old myths of the South, Drive-By Truckers are busy creating some new ones.

Martin Horsfield



Ms Dynamite: top quali-ti-ee

SHE'S THE BOMB!

MERCURY STAR GOES INTO VICTORIOUS ORBIT

PHOTOGRAPHY: JOE PLIMMER/JO MCCAUGHEY

MS DYNAMITE
London WC2 CC Club

There is a moment in every artist's career when they transcend comparisons with the old guard and shatter all suitable reference points. You can pinpoint the exact moment tonight when it happens for the former Niomi McLean-Daley. Leading her band into a fiery, feedback-heavy version of her new single, 'Put Him Out', Ms Dynamite pulls out of the song at the precise moment it threatens to spag out. It's a remarkable act of self-confidence. All of a sudden, Lauryn Hill is simply the American Ms Dynamite.

Dressed down, Dynamite has an affable stage presence. She looks truly comfortable up there and when flashes of concern cross her face, as if she's just forgotten the words, it's really that she's so immersed that she's forgotten there are people in the club with her.

Those assembled are competition winners brought here by a mobile phone network, but there's little doubt who the real winner is. Ms Dynamite takes a stuffy corporate back-slap session and enlivens it with the same casual vibe she was taking to raves three years ago. At one point she even half-attempts a dance routine, but flops into a laughing heap after a few arm movements. She's so casual that the audience can't help but sit in the palm of her hand. Ms Dynamite is a *star*.

Peter Robinson

The Faint: praised

THE FAINT/ RADIO 4/THE GO
London Camden Barfly NME On Night

It's Pop Culture Pick'n'Mix Night in the official home of the NRR™ (Detroit rollock'n'roll, Williamsburg retro-dandyism or yer meat'n'potato electroclash, madam?) and simply *everyone's* saying that Jack White used to be in The Go.

But no-one's saying for *how long*. I mean, the bloke's not an idiot. Chances are he turned up for one rehearsal, clocked the Aviator shades and Dennis The Menace jumpers, struggled through one turgid pub rock funk-out and realised he'd rather form a band with his fucking *ex-wife* than play Eagles-on-Mogadon arse vomit from 1974 with these tossers. Status Go? Per-*leeeeze*...

New Yoik knee-yoikers Radio 4 (no relation) wear suede train-driver caps and sound like The Jam, The Clash and The Specials 'bopping' Ian Curtis in a Coventry ska club in 1979 for being such a miserable get. They're all spasming '80s basslines, bongos and cowbells, and it might be the communal speed spliff talking but they're *fantastic*: a space/time wormhole linking a Gang Of Four tribute party in a Williamsburg warehouse to a Jamaican beach limbo championship. 'Dance To The Underground'? Sheesh, this place is *convulsing*...

If the DNA of electroclash is a melding of diodes-of-ice krautpop synths and a murderous punk attitude, then Omaha's disco Daleks The Faint are its Dolly The Sheep. A genetic wonder, in other words; a wired melting pot of sneering, sex, Kraftwerk uniforms and, um, Ultravox. Indeed most of their hectic set sounds like 'Vienna' on PCP, visiting shadows of ELO's 'Mr Blue Sky' and Duran Duran's 'Girls On Film' on the way to 'Worked Up So Sexual' stomping us in the groin like a horny Metazilla. They're undeniable proof that there's marrow to the electro revival behind the powdered wigs, leopardskin catsuits and lapdances from Kylie. And they come over loud and clear.

Mark Beaumont

LAPSUS LINGUAE/ POLICECHIEF/ODEON BEATCLUB/KAIN
NME Showcase Gig Glasgow King Tut's Wah Wah Hut

While the new rock revolution has been leaving a worldwide trail of boozy debauchery, Scotland – the spiritual *home* of drunkenness for god's sake – has been conspicuously quiet. So what's been brewing, then?

Well, The Strokes have definitely made it as far as Glasgow if Kain are anything to go by. They blast out a handy compendium of the past year's musical highlights in a decidedly Casablancan style, but concealed about their vintage-clothed persons are one or two glorious tunes. Which is more than can be said for Odeon Beatclub, here to remind us that drab Scots indie will never, ever die.

Thankfully, Policechief save us and get the entire room dancing with their Primals/Madchester/hip-hop/dance-rock detonations – tonight belongs to them.

Goth-vampires Lapsus Linguae sound *nothing* like The Strokes. Or indie. Or Primal Scream. They play insane Mozart-metal and deal in grand theatrics. They spit! They punch each other! They talk in fake Australian accents! But actual songs are more elusive than Osama Bin Laden. It's entertaining to watch, but it sounds like a storm in hell. Even more deafening is the apathy with which they're greeted. Aside from one screaming freak demanding to be fucked, they're drowned out by bar conversation. "Fucking shut it, this is poignant!" they demand. Defiant to the end then, but who's listening?

Barry Nicolson

PENTHOUSE
London Stoke Newington Octopad

In a spraypaint and Bacofoil-covered former east London sweatshop, the most random gig audience in recent history has assembled. Forget youth cult tribalism: gathered here tonight are French rockabillies, stoned Hackney squat-punks, wan Nick Cave-alikes and the odd Arsenal casual still drunk from the previous day's victory against mortal enemies Tottenham. They're all gathered together to witness the farewell gig from Penthouse, masters of lurching blues-punk and booze-powered swamp-rock.

Burdened with two names (they were called 50 Tons Of Black Terror in the States after *Penthouse* the 'gentleman's magazine' sued), a surplus of charity shop suits and the common misconception that they hailed from the Deep South rather than somewhere along the number 73 bus route, this was never a band that were destined for *Pop Idol*. And yet, as they wade through eight years' worth of back catalogue, it becomes apparent what a group we're in the process of losing. Alloying Albini-flavoured guitar scratching with rusty harmonicas and filthy lyrics about bacon and voyeurs, Penthouse are the natural cousins to Jon Spencer's post-grunge blues update.

It ends with drunken fans rushing forward to plant kisses on guitarist Jon Free's cheek as singer Charlie Finke is carried high on the audience's shoulders in triumph. A bang, not a whimper. A wake, not a funeral. Penthouse: RIP.

Pat Long

FUNERAL FOR A FRIEND/JARCREW/ SAMMO HUNG
Cardiff Clwb Ifor Bach

Most of the emo coming out of the States right now is as wet as a snotty hanky. Luckily, there's a new crop of impassioned British bands treating hardcore with the steely dedication the name deserves. First, though, two bands distorting the punk template beyond all recognition.

Sammo Hung come on like an unholy marriage of The Slits and Gang Of Four, petite frontwoman Jemma Roper's child-like vocal babble harnessed to metronomic new-wave guitar interplay that's as precise as it is savage. And 'Hit The Konvulsator' is the best song about clitoral stimulation ever.

Next, Ammanford five-piece Jarcrew put on a cosmic hardcore show that fuses DC punk, Vanilla Ice samples and Kraftwerk synth-outs into one haywire whole. At one point, vocalist Kelson Mathias stuffs his microphone down his flares and dances, as an onlooker will later observe, like "the punk Michael Flatley". The bar has been raised.

Funeral For A Friend are more than happy to rise to the challenge. Impish frontman Matt Davies riochets around the stage as 'The Art Of American Football' burns out of Minor Threat's back yard and floors the accelerator.

Sure, this is emo, but it's raw as a fresh wound, and twice as gutsy. The bedwetters won't know what's hit them.

Louis Pattison

THE 'IN CROWD

NME BRINGS TOGETHER THE HOTTEST NEW INTELLIGENT ROCK BANDS

Cave In: making some gloriously illogical sense

CAVE IN/ AEROGRAMME/LAETO
NME Bring It On Night, Edinburgh Citrus Club

Tight as toast and smarter than the average jazz-obsessed teenage post-rock collective, Dundee-based foursome Laeto play like they're attempting some fiendishly complex physics experiment. They are also, without question, bloody marvellous. "A record deal would help," sniffs their little singer, as blazing closer 'Who Watches The Watcher' clambers down from its fiery precipice and waves us goodbye. You heard him, The Man.

Post-rock stalwarts Aerogramme, meanwhile, have got beards and they're not afraid to use them. Alas, it's only when they jettison their noodling for some Björk-ish balladry (courtesy of their thankfully whisker-free laptop) that their hirsute heroics ring true.

Sealed with Dave Grohl's sagacious stamp of approval, Boston-based headliners Cave In's cosmic rock thing is garnished with a sprig of Led Zeppelin dynamism and a sprinkling of Iron Maiden's pubic hair. In short: they rock. Military drumming abounds. As do algebraic guitar manoeuvres, boffin-rock time changes and the thunderous, large-haired echo of late-'70s stadium metal. Thankfully, the nagging melodic insistence of 'Inspire' and 'Brain Candle' cancel out any accusations of wanton prog-rockery, while the foursome's penchant for scowling polemic suggests their bag is more Trail Of Dead than The Grateful Dead. They may be poised perilously close to the edge of pomposity, but Cave In make gloriously illogical sense.

Sarah Dempster

AVRIL LAVIGNE
London WC2 Astoria

Blame the Canadian pop industry. That and MOR radio stations the world over. Together they're collaborating in a horrific scheme whereby they abduct young Canadian women and force them to work in pop-sweatshops, endure a spirit-sapping production line and sing really, *really* nice songs for the radio. Someone should get in touch with Amnesty.

Depicted at every turn as anti-Britney, anti-image and anti-bullshit, Lavigne's career trajectory actually isn't too far removed from other victims of this chart-conquering conspiracy, like Shania Twain or Nelly Furtado. Lavigne was first signed at 16, and later discovered by the same guy (LA Reid) who plucked Pink from obscurity and engineered her ascent.

Tonight the Astoria is packed full of people indoctrinated to Lavigne's paymasters' cause, as peddled every Saturday morning on TV alongside homegrown puberty-grungers Busted and Stamford Amp. Every second girl is in the same uniform Avril wears in her videos – tank top, neck tie and Dickies jeans.

Musically, it starts off harmlessly enough. On tracks like the hormonal 'Complicated' and future single 'I'm With You', Avril sounds like Alanis Morissette's kid sister. But it's not long until everything unravels. Lavigne has all the onstage presence of a mic stand, the songs and delivery feel clinical and soulless, and songs blur into an insurmountable wall of pop-angst.

So not as far removed from Shania and Celine as Avril, or her architects, might wish.

Imran Ahmed

Celine, Lavigne, or is it Avril Twain? Whatever

THISGIRL
Leicester Sumo Bar

"Give yourselves a round of applause," gabbles ThisGIRL's Liam Creamer mid-set, too wrapped up in layers of his own noise to realise that what this awe-struck audience really needs is a fistful of downers and a nice lie down.

Because tonight the Rotherham four-piece are pulsating with wired-eyed enthusiasm, wrestling the clatter-punk chaos of their debut LP to the ground and beating on it with genetically modified cymbals. Creamer swings his microphone like it's Iggy's cock, hurling himself around both the stage and his band's demented rhythms. The likes of 'Using Radars To Communicate' convulse wildly, refusing to give a fuck about which direction the band and their songs should be heading in. ThisGIRL have a sound so charged it's a miracle it hasn't been outlawed yet. Honestly, it could make you hijack Rival Schools' tourbus, strap a rusty drumkit to the roof and go and run down a convention of emo kids busy deciding on what their next 'issue' is. And still the resulting noise would still be nowhere near as chaotically thrilling as this show.

ThisGIRL, you are fucking *incredible*. Give yourselves a round of applause.

Tim Jonze

WILL OLDHAM
London EC2 Barbican

Will Oldham knows a secret: feeling bad makes you feel *so* good. In his decade and a half career (as Palace, Palace Brothers, Push, Bonnie Prince Billy, and so on) this balding, bearded conspirator at the heart of alt.country gothic has unleashed a whole alternative music universe where even a version of AC/DC's 'Big Balls' can become an emotive, near-literary experience.

Crushing rhinestones and stetsons under a swampy backwoods boot, when he unveils 'Nomadic Revery (All Around)' with cracked tear-stained vocals, there is a glorious communal shudder. And then he summons up an invidious scream that would be terrifying, were he not wearing sandals and what appear to be orange pyjama bottoms.

Brothers Ned and Paul, accompanying on guitar and bass, produce harmonies and yelps – especially on 'New Partner' – which echo with uncomfortable madness, like The Beach Boys via *Deliverance*.

However, there is a new jollity to proceedings, with jokes made and 'A Minor Place' transformed into a celebratory hymn rather than a crushing vignette.

Oldham peaks with an electrifying 'I See A Darkness' – a song echoing with the spirit of Johnny Cash, who unleashed his deathly croak on it on his 'Solitary Man' album – that is a dramatic (if achingly slow) attempt to exorcise nagging thoughts of murder and death. See the light: enjoy the darkness of Will Oldham.

Anthony Thornton

SWEARING AT MOTORISTS
1ST NME REVIEW
London Camden Monarch

As singer, guitarist and one half of Swearing At Motorists, Dave Doughman is pretty much allowed to say what he likes. It may be because this needle-thin freak is ranting wide-eyed odes to rock'n'roll, or because his band are renowned for concussions caused by flying guitars, but when Doughman screams "Welcome to Dayton, Ohio" at the Camden audience, no-one corrects him.

And while there's no pugilistic interaction to break down the barriers between audience and band tonight, we all should be very afraid of the bareknuckled pop chemistry rattling around Doughman's brain. Their brilliant third album, 'This Flag Signals Goodbye' (on ultra-cult label Secretly Canadian), is made up of bittersweet psych-pop snapshots of small-town *ennui*, drunkenness and failed love, all crammed into manic two-minute power-pop anthems. As Doughman croons, cracks jokes and dances like a day-release Elvis Costello, his sidekick Don Thrasher propels songs like 'Flying Pizza' along in scuzzy blasts of Who-style rock. It's great, and, with The White Stripes currently conquering the globe, Swearing At Motorists will soon be known as that *other* classic guitar-drum duo.

Paul Brownell

PHOTOGRAPHY: DREW FARRELL/AWAIS

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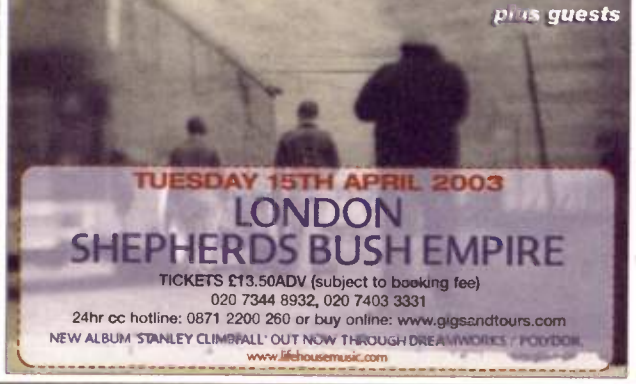

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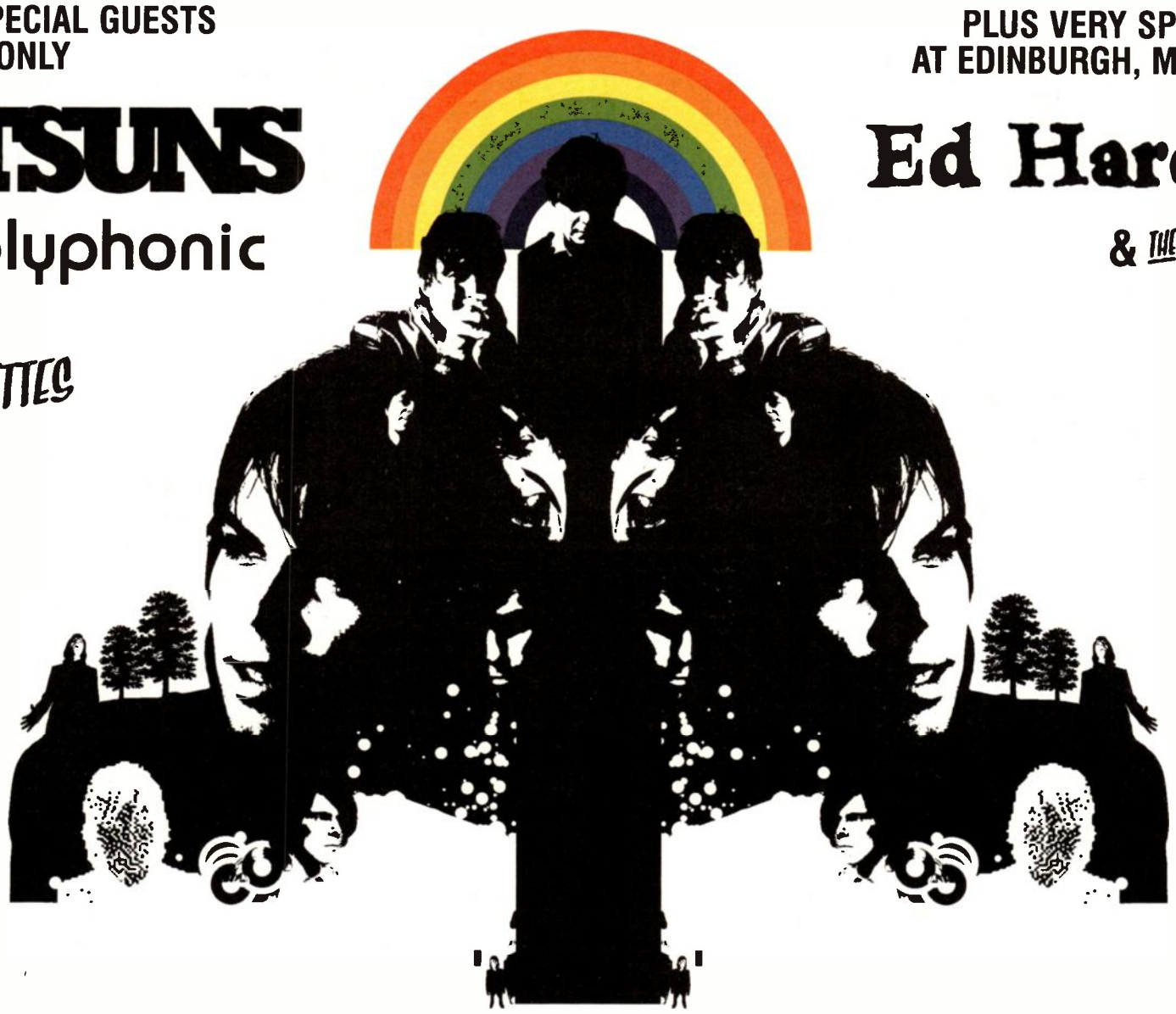

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SATURDAY 14 DECEMBER (9PM-2AM)
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Tickets £15 except Mcr £17.50, Glasgow £16.50, London £17.50 (Thur) & £19.50 (Fri) (sub to bkg fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
'Goodbye Country (Hello Nightclub) out now www.groove-armada.com
An SJM Concerts presentation by arrangement with Helter skelter

B LOVE X

SJM Concerts by arrangment with Helter skelter present

THE CORAL

February 2003

Wed	5	**Glasgow Barrowlands** DF Concerts	0870 169 0100
Thu	6	**Aberdeen Music Hall** DF Concerts	0870 169 0100
Fri	7	**Middlesbrough Town Hall**	01642 242 561
Sat	8	**Manchester Academy** SOLD OUT	
Mon	10	**Portsmouth Pyramid Centre**	023 9235 8608
Wed	12	**Cardiff University**	029 2078 1458
Fri	14	**Norwich UEA**	01603 508 050
Sat	15	**Oxford Brookes University** SOLD OUT	

Tickets £9.50adv (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
Debut album 'The Coral' out now www.thecoral.co.uk

BLACK REBEL MOTORCYCLE CLUB

plus special guests TY COBB & DJ DAN MANCINI

4th **LEEDS** SOLD OUT **BRUDENELL CANVAS**
5th **BIRMINGHAM ACADEMY**
0870 771 2000
8th **NEWCASTLE NORTHUMBRIA UNI**
0191 261 2606, 0191 233 0444
9th **BRISTOL ACADEMY**
0870 771 2000
10th **NORWICH UEA**
01603 508 050
11th **LIVERPOOL ACADEMY**
0151 256 5555

Tickets £14adv (subject to booking fee)
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com
The album 'BRMC' out now includes 'Love Burns', 'Spread Your Love' & 'Whatever happened to my Rock and Roll'
www.blackrebelmotorcycleclub.com
An SJM Concerts presentation by arrangement with ITB

SJM Concerts & DF Concerts by arrangement with 13 Artists present

Ed Harcourt

plus guests **NADA SURF** 2-8th & **magnet** 11&12th

December
03 Oxford Zodiac
01865 420 042
04 Birmingham Academy
0870 771 2000
05 Edinburgh La Belle Angele
0870 169 0100
07 Sheffield Leadmill
0845 300 4050, 0114 251 7000
08 Manchester University
0161 832 1111
11 London SOLD OUT Bloomsbury Theatre
EXTRA DATE BY POPULAR DEMAND
12 London Bloomsbury Theatre
with the wrecking crew orchestra
020 7403 3331, 020 7734 8932

Tickets £10adv. except London £13.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or
buy online: www.gigsandtours.com
New album From Every Sphere due February 2003
for more details visit www.edharcourt.com

WATERDOWN

plus special guests *Funeral For A Friend*

FEBRUARY
10 **EXETER** THE CAVERN 01392 425 309
11 **NOTTINGHAM** THE OLD ANGEL 0115 912 9000
12 **GLASGOW** KING TUTS 0141 221 5279
13 **MANCHESTER** UNIVERSITY 0161 832 1111
14 **LONDON** THE UNDERWORLD 020 7403 3331
15 **CARDIFF** CLWB IFOR BACH 029 2064 4996
16 **BRIGHTON** CONCORDE 2 01273 709 709
17 **OXFORD** THE ZODIAC 01865 420 042

All tickets £7 adv except London £8
24 hr cc hotline 0871 220 0260 or buy on-line www.gigsandtours.com

beth orton

plus special guest

March 2003

Tuesday	25	**WOLVERHAMPTON** Civic Hall	01902 552 121
Wednesday	26	**EDINBURGH** Usher Hall	0131 228 1155
Thursday	27	**MANCHESTER** Academy	0161 832 1111
Saturday	29	**BRIGHTON** Dome Concert Hall	01273 709 709
Sunday	30	**PORTSMOUTH** Guildhall	023 9282 4355
Monday	31	**LONDON** Royal Albert Hall	020 7589 8212

020 7403 3331 / 020 7734 8932

24hr cc hotline: 0871 2200 260 & 0870 444 3932, or buy online: www.gigsandtours.com, www.ticketline.co.uk
New album 'Daybreaker' out now on Heavenly Recordings www.bethorton.mu

SJM Concerts by arrangement with ITB present

BADLY DRAWN BOY LIVE

plus guest DJ **Andy Votel**

December
Tue 03 **Bristol Academy**
0870 771 2000
Wed 04 **Nottingham Rock City**
0115 958 8484
Fri 06 **Norwich** SOLD OUT **UEA**
Sat 07 **Cambridge** SOLD OUT
Corn Exchange
Mon 09 **Portsmouth Guildhall**
023 9282 4355
Tue 10 **London** SOLD OUT **Brixton Academy**
extra date added due to public demand
Wed 11 **London Brixton Academy**
0870 771 2000 / 020 7403 3331
020 7344 4444

Tickets £15.00 adv. / London £16.50 (subject to booking fee)
24hr cc hotline: 0871 2200 260
buy online: www.gigsandtours.com

SJM Concerts by arrangement with 13 Artists present

shed seven

december
DF Concerts present
tuesday 3rd
glasgow barrowlands
0870 169 0100
thursday 5th
manchester university
0161 832 1111
friday 6th
london shepherds bush empire
0870 771 2000, 020 7403 3331

24hr cc hotline: 0871 2200 260
online: www.gigsandtours.com
www.shedseven.net

SJM Concerts presents

Death in Vegas

Friday 20th December
LIVERPOOL LOMAX
0151 256 5555
Saturday 21st December
LONDON FORUM
020 7344 4040, 020 7403 3331

Tickets £12adv, Liverpool, £14adv, London (subject to booking fee)
24hr cc hotline 0871 2200 260 or
buy online www.gigsandtours.com
Scorpio Rising the album out now
Scorpio Rising the single
Death in Vegas with Tom Gallagher
out 16th December

SJM Concerts by arrangement with ITB present

aqualung

plus support
AKAYZIA PARKER

first regional live shows!

Tuesday 03 December
BIRMINGHAM GLEE CLUB 0870 241 5093
Thursday 05 December
DERRY NERVE CENTRE 02871 260 562
Monday 09 December
LIVERPOOL ACADEMY 3 0151 256 5555
Wednesday 11 December
PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911
Thursday 12 December
NORWICH ARTS CENTRE 01603 660 352
Friday 13 December
BRIGHTON DUKE OF YORK'S CINEMA 01273 772 770

Tickets £7.50adv (subject to booking fee)
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com
new single 'good times gonna come' out 02/12/02 www.aqualung.net

SJM Concerts presents

NME AWARDS TOUR 2003
THE NEW ROCK REVOLUTION

THE DATSUNS
The Polyphonic Spree
Interpol
THE THRILLS

JANUARY 2003

DF CONCERTS PRESENT

Sun 26 **GLASGOW BARROWLANDS**
0870 169 0100

Mon 27 **NEWCASTLE NORTHUMBRIA UNIVERSITY**
0161 261 2606, 0191 263 5000

Tue 28 **BIRMINGHAM ACADEMY**
0870 771 2000

Thu 30 **SHEFFIELD UNIVERSITY**
0114 222 8777, 0114 251 7000

Fri 31 **LIVERPOOL UNIVERSITY**
0151 256 5555

FEBRUARY 2003

Sat 01 **MANCHESTER ACADEMY**
0161 832 1111

Mon 03 **LEEDS METROPOLITAN UNIVERSITY**
0113 244 4600

Tue 04 **NOTTINGHAM ROCK CITY**
0115 941 2544

Wed 05 **NORWICH UEA**
01603 508 050

Fri 07 **PORTSMOUTH PYRAMID**
023 9235 8608

Sat 08 **CARDIFF UNIVERSITY**
029 2078 1481

METROPOLIS MUSIC PRESENT

Sun 09 **LON SOLD OUT TORIA**

SCOPE

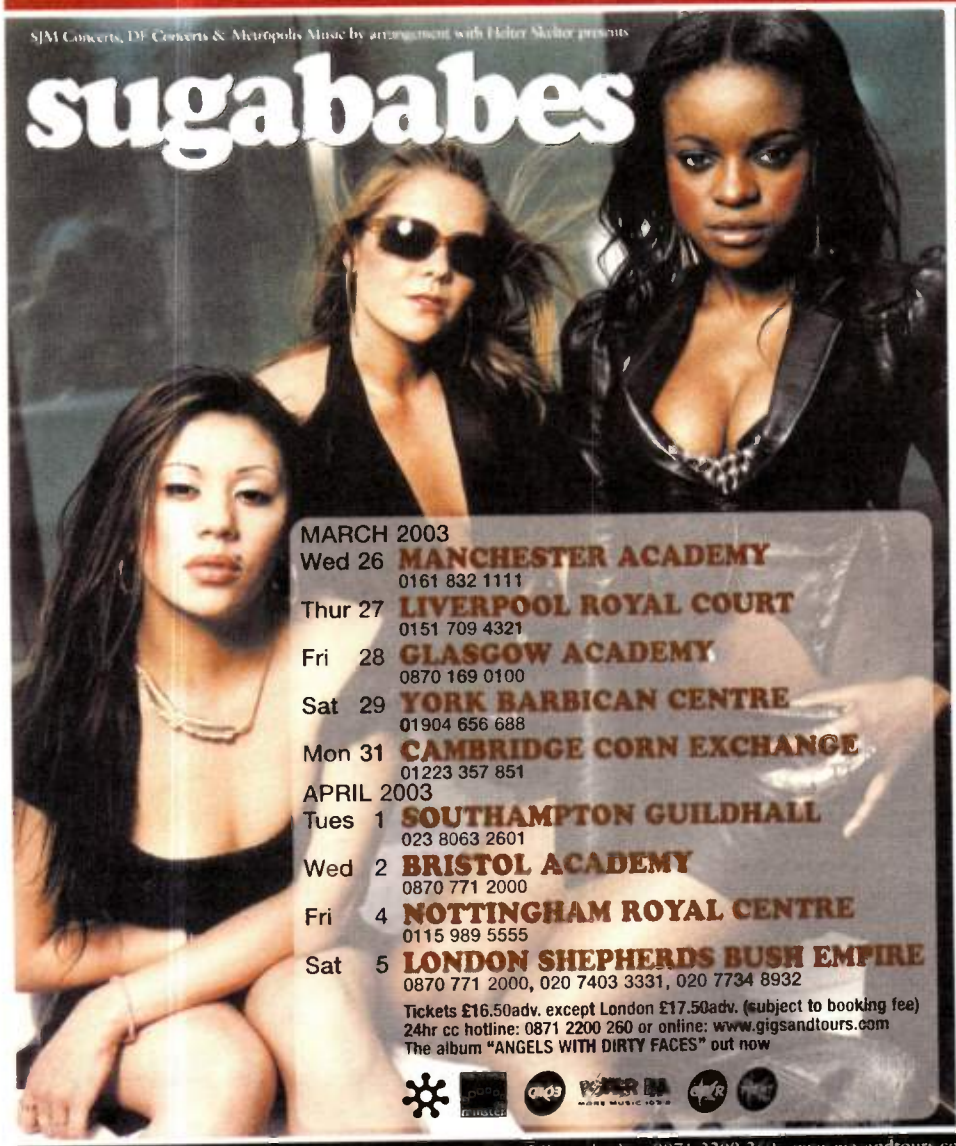
NME.COM

For tickets call 0870 1663 663 or go online @ www.nmetickets.com

Tickets £12.50adv / £13.50adv London (subject to booking fee) Each ticket includes a 50p charitable donation to SCOPE fundraising
24hr cc hotline 0871 2200 260 buy online www.gigsandtours.com An SJM Concerts presentation

SJM Concerts, DF Concerts & Metropolis Music by arrangement with Helter Skelter presents

sugababes



MARCH 2003
Wed 26 **MANCHESTER ACADEMY**
0161 832 1111

Thur 27 **LIVERPOOL ROYAL COURT**
0151 709 4321

Fri 28 **GLASGOW ACADEMY**
0870 169 0100

Sat 29 **YORK BARBICAN CENTRE**
01904 656 688

Mon 31 **CAMBRIDGE CORN EXCHANGE**
01223 357 851

APRIL 2003
Tues 1 **SOUTHAMPTON GUILDHALL**
023 8063 2601

Wed 2 **BRISTOL ACADEMY**
0870 771 2000

Fri 4 **NOTTINGHAM ROYAL CENTRE**
0115 989 5555

Sat 5 **LONDON SHEPHERDS BUSH EMPIRE**
0870 771 2000, 020 7403 3331, 020 7734 8932

Tickets £16.50adv. except London £17.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
The album "ANGELS WITH DIRTY FACES" out now

SJM CONCERTS BY ARRANGEMENT WITH HELTER SKELTER PRESENTS

AVRIL LAVIGNE

with special guests

MARCH
THU 20 **BIRMINGHAM ACADEMY** 0870 771 2000
FRI 21 **MANCHESTER APOLLO** 0161 242 2560, 0161 832 1111

DF CONCERTS PRESENT
SAT 22 **GLASGOW BARROWLANDS** 0870 169 0100
TUE 25 **LONDON BRIXTON ACADEMY** 0870 771 2000, 020 7403 3331, 020 7734 8932

Tickets £13.50 adv. except london £15 adv. (subject to booking fee)
24 hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com

DEBUT ALBUM 'LET GO' IN STORES NOW
www.avrillavigne.com
www.nettwerkManagement.com

96.4 brmb fm 95.8 capital fm

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

COUNTING CROWS
LIVE IN CONCERT
HARD CANDY

PLUS SPECIAL GUEST
GEMMA HAYES

JANUARY 2003
DF Concerts Presents

15	GLASGOW SECC	0870 040 4000
21	BIRMINGHAM NEC ARENA	0870 909 4133
22	SHEFFIELD ARENA	0114 256 5656
26	WEMBLEY ARENA	0870 739 0739
27	BOURNEMOUTH INT CENTRE	01202 456456
29	CARDIFF INT ARENA	02920 224488
30	MANCHESTER MEN ARENA	0161 930 8000
31	NEWCASTLE TELEWEST ARENA	0870 707 8000

Tickets for all shows £21.00 except London £22.50
Available from venues and all usual agents (subject to booking fee).
CREDIT CARDS TEL: 0870 400 0688 (24HRS)
Buy on line at www.cclive.co.uk or www.ticketmaster.co.uk
NEW ALBUM 'HARD CANDY' OUT NOW.
A ClearChannel presentation by arrangement with ITB
clyde 1 hallam fm 105.4 Century 106.8 Century 102 Century RADIO

the garage
20/22 HIGHBURY CORNER LONDON N5

WED 4TH DEC £6.50ADV
one line drawing
+JACOB GOLDEN +OTHERWISE

THU 5TH DEC £6ADV
EXILE INSIDE
+CHEATAH

CHRISTMAS ROCK NIGHTS
FRI 6TH DEC
ELVISS / REUBEN
K-LINE
+CROSSFIRE DJS

TICKETS £8 (ALL NIGHTS)
SAT 7TH DEC
CAROLINE
ALEXANDER
CITIZENS OF POMPEII
GEN / XPHERE

PROCEEDS TO HORNSEY YMCA
SUN 8TH DEC
STEVE / ZEBRA
K-12 / ABJURIOUS / FIRE FLY
KOSHER / PSALMISTS
CHRIS MARK + DJ MARC
LINDLEY

MON 9TH DEC £7ADV
KATASTROPHY WIFE
+THE SUFFRAJETS
+HYPER HYPER GIRL LOVER +M.A.S.S.

TUE 10TH DEC £8ADV
RADIO 4 • THE FAINT
+PARVA

WED 11TH DEC £7ADV
PRETTY GIRLS MAKE GRAVES
+YOUR ENEMIES FRIENDS
+JERRY BUILT +DEATH TO DJS

THU 12TH DEC £8.50ADV
SIX BY SEVEN
+ELF POWER + X>Y

FRI 13TH DEC £7.50ADV
SOLEDAD BROTHERS
+THE WALKMEN +THE HELLS

SAT 14TH DEC £7.50ADV
MCLUSKY | APES
+ALTA MAY

TUE 17TH DEC £10ADV
ADD N TO (X)
+CHROME HOOF +DONATELLA

WED 18TH DEC £8.50ADV
GALLON DRUNK
+GUESTS

FRI 20TH DEC FLAG PRESENTS £9.50ADV
SIGUE SIGUE SPUTNIK
+GOTEKI +MECHANICAL CABARET
+CONSPIRACY

SAT 21ST DEC £8.50ADV
ORANGE GOBLIN
CHRISTMAS SHOW

SAT 28TH DEC DOORS 7PM £10ADV
THE MORE SPECIALS
+ONE STEP BEHIND

FRI 10TH JAN £7.50ADV
THE BEATSTEAKS
+GUESTS

ON SALE NOW: ROTTING CHRIST / GOLDRUSH / THE USED
TEN FOOT POLE / EASYWORLD / FRENZAL ROMB / H2O

EVERY FRIDAY 11PM - 3AM
International Hi-Fi
£6 ADMISSION / £4 WITH FLYER

EVERY SATURDAY 11PM - 3AM
INSOMNIA
£6 ADMISSION / £4 WITH FLYER

C/C 020 7344 0044 (24hrs) or book online at www.meanfiddler.com
Also from Stargreen 020 7734 8932, www.ticketmaster.co.uk and in person from Ticketmaster in selected Virgin Tower Records and Waitrose stores plus usual agents (subject to booking fee)
No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info Line 020 8963 0940. Join The Garage mailing list: garagelistings@yahoo.co.uk

TICKETS AVAILABLE

GOMEZ
8-9th December
BADLY DRAWN BOY
10th December
BLONDIE + INXS
17th & 18th December
ROYKSOPP
21st December
MINISTRY OF SOUND
31st December
THE MUSIC
10th January
SUPERGRASS
25th January
TAPROOT
25th January
COUNTING CROWS
26th January
REEL BIG FISH
31st January
SUM 41
8th February
JOHN SQUIRE
6th February
VANESSA CARLTON
17th February
STEREO MC'S
19th February
STONE STOUR
26th February
FEEDER
8th March
TURIN BRAKES
20th March
AVRIL LAVIGNE
25th March
BRUCE SPRINGSTEEN
26-27th May
BON JOVI
28th June
ROBBIE WILLIAMS
2nd + 3rd August

MEAN FIDDLER, GARAGE, BARFLY + BORDERLINE

CREDIT CARD HOTLINE
020 7734 8932

PERSONAL CALLERS WELCOME. ALL LONDON GIGS BOOKABLE
SEND S.A.E. FOR GIG LISTS

STARGREEN BOX OFFICE
20/21A ARGYLL ST, LONDON W1V 1AA
WWW.STARGREEN.COM

MEAN FIDDLER & METROPOLIS PRESENT
ADD N TO (X)
+CHROME HOOF
+DONATELLA

DECEMBER

08	GLASGOW SUB CLUB	0870 0600 100
09	LEEDS THE COCKPIT	0113 245 5570
11	NORWICH ARTS CENTRE	01603 660 352
12	OXFORD ZODIAC	01865 420 042
13	MANCHESTER HOP & GRAPE	0161 832 1111
14	BIRMINGHAM ACADEMY	0870 771 2000
17	LONDON GARAGE	020 7344 0044

NEW ALBUM SOLID LIKE NATURE AVAILABLE IN STORES NOW

McALMONT & BUTLER
Plus Special Guests THE DELAYS
TUESDAY 17 DECEMBER
marquee
105 PARKFIELD ST ISLINGTON N1 ANGEL (1 MINUTE)
7PM • £12ADV (STBF) • 24HR B/O 0870 120 2221
STARGREEN 020 7734 8932 & VENUE B/O
www.thermarquee.com

SOLD OUT?*
TICKETS AVAILABLE FOR ALL CONCERTS AT EVERY VENUE NATIONWIDE
020 7637 5123
www.harleystreetticketbrokers.co.uk
TICKETS BOUGHT & SOLD

Jazz Cafe present
JAZZANOVA DJ Set

FRIDAY 13 DECEMBER • SUBTERANIA
£10 ADV / £12 DOOR. OPEN 8PM-2AM
12 ACKLAM ROAD, LADBROKE GROVE, LONDON W10
24HR CREDIT CARD HOTLINE 020 7344 0044 OR BOOK ONLINE SUBTERANIA.CO.UK (TICKETS SUBJECT TO BOOKING FEE)

MARTIN GRECH

PLUS SPECIAL GUESTS PALO ALTO
PLUS COLOUR OF FIRE
LONDON MEAN FIDDLER
165 CHARING CROSS ROAD, WC2
THURSDAY 5TH DECEMBER
020 7344 0044
TICKETS £8.00 DOORS 7PM
24HR CREDIT CARDS TEL: 0870 400 0688
or 0115 912 9129
Buy on line at www.cclive.co.uk or www.ticketmaster.co.uk
A ClearChannel presentation in association with Helter Skelter

VENUE LONDON
2A CLIFTON RISE NEW CROSS LONDON SE14
ONE STOP FROM LONDON BRIDGE BR
0208 692 4077 www.venue.cjb.net

Fri 6 Dec
Paul Weller experience
A TRIBUTE TO THE JAM & THE MODFATHER

Fri 13 Dec
ACHTUNG BABY
U2 TRIBUTE SHOW

Fri 27 DEC - A TRIBUTE TO OASIS
Fri 3 JAN - A TRIBUTE TO NIRVANA
Fri 10 JAN - RED HOT CHILI PEPPERS TRIBUTE

ADM £6 (£3 WITH THIS AD BEFORE 9.30PM)

ANYTICKET.CO.UK
ROBBIE WILLIAMS
BRUCE SPRINGSTEEN
TOM JONES
OASIS
Cardiff, Brighton, Plymouth, Sheffield, Birmingham
ELTON JOHN
RED HOT CHILLI PEPPERS
MANIC ST PREACHERS
BOB JOVI
PRIMAL SCREAM
BLONDIE & INX
TORY AMOS
BADLY DRAWN BOY
BEVERLY KNIGHT
CHRIS REA
DONNY OSMOND
COUNTING CROWS
WESTLIFE
MADNESS
SINEAD O'CONNER
SUPERGRASS
DEF LEPPARD
FOO FIGHTERS
COLDPLAY
JACKSON BROWN
FLAMING LIPS
ELVIS THE CONCERT
PRIMAL SCREAM
BEVERLY KNIGHT
TEL: 020 7240 6266
sales@anyticket.co.uk

marquee
105 PARKFIELD ST ISLINGTON N1 ANGEL (1 MINUTE)

DECEMBER
THU 05 RON SEXSMITH + CLARKESVILLE
WED 11 HOMELIFE + NINJA TUNES
THU 12 BLACK CUBE + HOUSTON 500 + PABLO'S HORSE + TURNING GREEN
SUN 15 VEX RED + SUPPORT
MON 16 POP FILMING FILMING OF CHANNEL 5 SHOW
TUE 17 McALMONT & BUTLER + THE DELAYS + GUTHRIE TRIBE

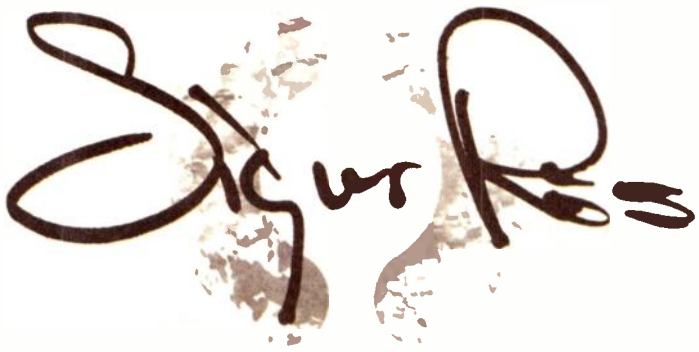
COMING UP
TUE 31 HOUSE OF FUN NEW YEARS EVE PARTY
FREE CHAMPAGNE COCKTAIL BETWEEN 9PM & 10PM

CLUB NITES
FRI SIN
SAT HOUSE OF FUN

all the latest info www.themarquee.com
24HR BOX OFFICE 0870 120 2221

Metropolis Music presents

Metropolis Music and Regular Music by arrangement with 13 Artists present



plus guests

Tuesday 11th February

Glasgow Barrowlands

Tickets £13.50 adv. from: 0870 903 3444

Thursday 13th February

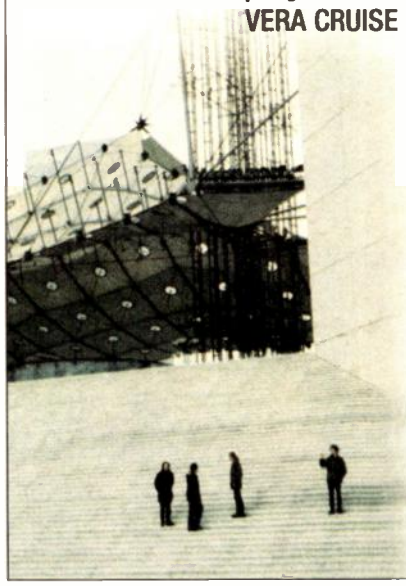
Hammersmith Apollo

Tickets £17.50 adv. from: CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932, Ticketmaster: 020 7344 4040
Way Ahead: 020 7403 3331, Rough Trade shops (Neals Yd and Talbot Rd) Rhythm Records (Camden) Ticketmaster
Tower Records and selected Virgin stores throughout London and the SE. Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

Metropolis Music, DF Concerts and SJM Concerts by arrangement with Helter Skelter present

Teenage Fanclub

plus guests
VERA CRUISE



PLEASE NOTE CHANGE OF DATES, ORIGINAL TICKETS REMAN VALID

FEBRUARY

SUN	02	MIDDLESBROUGH TOWN HALL	01642 358 087
MON	03	MANCHESTER UNIVERSITY	0161 832 1111
TUE	04	LIVERPOOL STANLEY THEATRE	0151 258 5555
WED	05	STOKE SUGARMILL	0115 912 9000
THU	06	LEEDS METROPOLITAN UNIVERSITY	0113 244 4800
SAT	08	SHEFFIELD LEADMILL	0845 300 4050
SUN	09	NORTHAMPTON ROADMENDERS	01604 604 803
MON	10	NORWICH WATERFRONT	02392 863 911
TUE	11	CAMBRIDGE JUNCTION	01223 511 511
THU	13	BIRMINGHAM ACADEMY 2	0115 912 9000
FRI	14	BRISTOL ANSON ROOMS	0870 44 44 400
SUN	16	PORTSMOUTH WEDGWOOD ROOMS	02392 863 911
MON	17	OXFORD BROOKES UNIVERSITY	0115 912 9000
TUE	18	LONDON ASTORIA SOLD OUT	

EXTRA DATE ADDED DUE TO DEMAND

WED	19	LONDON ASTORIA 020 7344 4040, 020 7287 0832, 020 7734 8932, 020 7344 4040	
FRI	21	GLASGOW BARROWLAND	0870 169 0100
SUN	23	EDINBURGH LIQUID ROOM	0870 169 0100
MON	24	ABERDEEN LEMON TREE	0870 169 0100

All tickets subject to booking fee. Buy online: www.gigsandtours.com
All tickets £10 except Portsmouth £10.50 and Scotland / London £12

'Four thousand seven hundred and sixty six seconds; a short cut to Teenage Fanclub' released 27th Jan

---

Metropolis, SJM & CPL presents by arrangement with coda

Röyksopp's Night Out

with guests...
FC/KAHUNA
COSMOS
DJ Set (Tom Middleton)
plus special guest
MISS KITTIN
(Manchester & Brixton only)

December 2002

13 **Glasgow Barrowlands**
0870 169 0100

15 **Newcastle University**
0191 261 2606

18 **Birmingham Academy**
0870 771 2000

19 **Bristol Academy**
0870 771 2000

20 **Manchester Academy** 9pm-2am
0161 832 1111

21 **London Brixton Academy** 8pm-3am
0870 771 2000 / 020 7734 8932 / 020 7344 4040 / 020 7403 3331

24 Hr CC Hotline: 0115 912 9000
or Buy On-line: www.gigsandtours.com

Royksopp will also be appearing at the
Auto Festival, Saturday 14 December 2002
@ Magna, Rotherham

www.royksopp.com

METROPOLIS MUSIC, SJM CONCERTS & CPL BY ARRANGEMENT WITH HELTER SKELTER PRESENT

the delgados

PLUS GUESTS

JANUARY

Wed	29	LEEDS CITY VARIETIES	0113 243 0808
Thu	30	MANCHESTER UNIVERSITY	0161 832 1111
Fri	31	LONDON SHEPHERDS BUSH EMPIRE	0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040

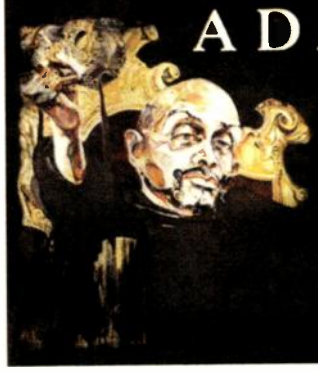
FEBRUARY

Sat	01	BRIGHTON PAVILION	01273 709 709
Sun	02	BIRMINGHAM ACADEMY	0870 771 2000
Mon	03	NEWCASTLE NORTHUMBRIA UNIVERSITY	0191 261 2606
Tue	04	PLEASE NOTE CHANGE OF DATE, ORIGINAL TICKETS REMAIN VALID GLASGOW QMU 0870 220 1116, 0141 339 8383, www.cplweb.com	

All tickets subject to booking fee. www.gigsandtours.com

New album 'Hate' out now on Mantra

Metropolis Music by arrangement with Helter Skelter present



BARRY ADAMSON

plus guests

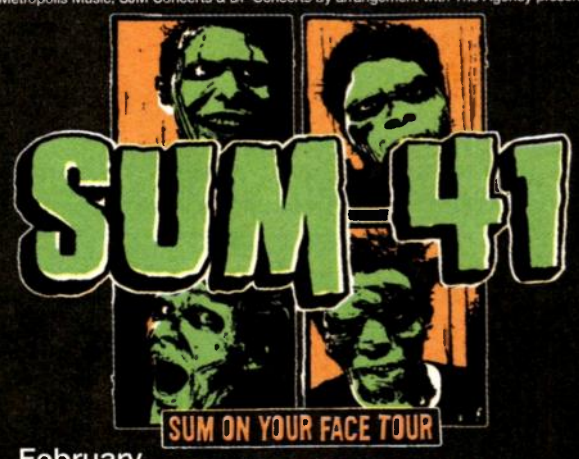
Thursday 27th February

LONDON SHEPHERDS BUSH EMPIRE

Tickets £15.00 adv. from: 0870 771 2000
020 7287 0932, 020 7734 8932
020 7403 3331, 020 7344 4040
plus usual agents
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

New Album 'The King Of Nothing Hill' out now

Metropolis Music, SJM Concerts & DF Concerts by arrangement with The Agency present



February

Sat	01	MANCHESTER MEN ARENA	0161 930 8000 / 0161 832 1111
Sun	02	NOTTINGHAM ARENA	0870 121 0123
Mon	03	GLASGOW BRAEHEAD ARENA	0870 169 0100
Thu	06	CARDIFF ARENA	02920 224 488 / 0870 0667 799
Fri	07	PLYMOUTH PAVILION	01752 229 922
Sat	08	WEMBLEY ARENA	0870 739 0739 / 020 7287 0932 / 020 7734 8932 020 7403 3331 / 020 7344 4040

Tickets: £15.00 adv. except London: £16.00 adv. subject to booking fee
24 Hour Credit Card Hotline: 0115 912 9176
or buy on-line: www.gigsandtours.com

NEW SINGLE 'STILL WAITING' AND NEW ALBUM 'DOES THIS LOOK INFECTED' OUT NOW

Röyksopp, Pulp, Lemon Jelly, The Bees, Four Tet,

Auto festival, Saturday 14 December 2002, Sheffield
Magna, Templeborough Steelworks, Rotherham

Tickets £30.00 adv. available from 24hr cc Hotline 0115 912 9000 and on-line at www.gigsandtours.com
Presented by Metropolis Music by arrangement with Helter Skelter

Full line-up details continue at
www.auto-festival.net

METROPOLIS MUSIC BY ARRANGEMENT WITH THE AGENCY PRESENT

DEFAULT

PLUS GUESTS

FRIDAY 6TH DECEMBER

CAMDEN UNDERWORLD

TICKETS £8.00 ADV. FROM: 020 7344 4040
CC HOTLINE: 020 7287 0932
STARGREEN: 020 7734 8932, WAY AHEAD: 020 7403 3331
TICKETMASTER: 020 7344 4040, PLUS USUAL AGENTS
TICKETS SUBJECT TO BOOKING FEE
BUY ON-LINE: WWW.GIGSANDTOURS.COM

Metropolis Music by arrangement with moneypenny present

Shane MacGowan & The Popes

St Patrick's Day
Monday 17 March

LONDON SHEPHERDS BUSH EMPIRE

Tickets £17.50 adv. from 020 7287 0932
Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331
Ticketmaster: 020 7344 4040
Rough Trade shops (Neals Yd and Talbot Rd) Rhythm Records (Camden) Ticketmaster, Tower Records and selected Virgin stores throughout London and the SE
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FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

TICKETSONSALEFRIDAY

"Rolling Stones" and Tongue and Lips Designs are Trademarks of Musidor, BV

Presented by T-Mobile

13 Artists present
easyworld
plus selected (9-19) & LONGVIEW (21-31)

january
9 Stoke Sugarmill 0115 912 9000
10 Birmingham Academy 0870 903 2222
11 Middlesborough Empire
12 Glasgow King Tut's 0141 221 5279
14 Aberdeen Lava 01224 642 662
15 Inverness Ringmore 01463 221 548
16 Perth Twa Tams 01738 444 174
17 York Fibbers 0870 907 0999
18 Whitehaven Civic 01946 852 821
19 Sheffield Leadmill 0845 300 4050
21 Northampton Soundhaus 01604 250 896
22 Manchester Roadhouse 0161 832 1111
23 Nottingham Rock City 0115 941 2544
24 Leicester Charlotte 01162 553 956
25 Liverpool Uni 0151 256 5555
27 Norwich Arts Centre 01603 660 387
28 Cambridge Boat Race 01223 508 533
29 Bristol Fleece 0117 927 7190
30 Portsmouth Wedgewood Rms 023 9286 3911
31 London Garage 0207 607 1818

19 december London Union Chapel
junkies – 27th january
the new single

FOUNDATION AND MELTING VINYL PRESENT
NINA NASTASIA
+ DANIELSON FAMILE (perform the nine inch tree) (London only)
+ THRENODY ENSEMBLE (All shows except Glasgow)
DECEMBER
03 GLASGOW NICE 'N' SLEAZYS www.ticketweb.co.uk
04 LEEDS BRUNDELL SOCIAL CLUB Jumbo on 0113-245 5570
05 LONDON UNION CHAPEL www.wayahead.com or 0207-734-8932, Rough Trade and Rhythm Recs
06 BRIGHTON HANBURY BALLROOM Rounder Records on 01273-325-440

STRAIGHT PRESENTS
THE REZILLOS
WITH GUESTS
GOLDBLADE + THE SPITFIRES
SATURDAY 1ST FEBRUARY
ASTORIA 2
DOORS 6PM / TICKETS £10.50ADV
BOX OFFICE 020 7344 0044 & FROM WAYAHEAD 020 7403 3331
STARGREEN 020 7734 8932, WWW.STARGREEN.COM & RHYTHM, NW1

Venus Hum
Live at The Barfly*

Cardiff Barfly
Wednesday 11 December
Liverpool Barfly
Thursday 12 December
Glasgow Barfly
Friday 13 December
London Barfly
Tuesday 17 December

Tickets £5 in advance, except Cardiff £4 advance.
The debut EP Hummingbirds available now.
The whole shebang sounds like Bjork floating through the electric dreams of Karl Hyde and Chris Lowe... a live set of intimacy and radiance. NME
*Supporting Mew

Metropolis Music present
the bush the tree and me
Live at
The Metro
19-23 Oxford Street
Wednesday 11th December 2002
Tickets £5adv Doors 8pm
www.thebushthetreeandme.com

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PLUM PROMOTIONS
COMING UP AT THE WATER RATS THEATRE
www.plumpromotions.co.uk
Wed 4th £5/£4 MICHAEL J SHEEHY BELASCO + MOHAIR
Thu 5th £5/£4 WARM ELECTRO FOR COLD EARS presents SCHOOL + FERRETH + STICKER BOOK + DJ ZO
Fri 6th £5/£4 LORCA PEOPLE'S REVOLUTIONARY CHOIR + RHODES
Sat 7th £6/£5 UNCLE BOBS WEDDING RECEPTION with THE BILLY REEVES
Mon 9th £5/£4 SLAM CARTEL THE HOT PUPPIES + THE SUN BROTHERS
Tue 10th £5/£4 IMPERIAL LEISURE MYNAH BIRDS + BELL ROCK
Wed 11th PRIVATE HIRE
328 GRAYS INN ROAD (020) 7436 7211 WC1
Conc. Price with Ad / Flyer

bull and gate
389 kentish town road london nw5 2tj
www.bullandgate.co.uk info@bullandgate.co.uk
december
wed 4 dominique + cephas intoxica + fluid
thu 5 the courtesy group superfluid death of a band + drink me
fri 6 the shakes + last crash finka + hentai
sat 7 shammy leather king candy + the murmur juno pixie
sun 8 eddie fink + kablooie serotonin
mon 9 the katch + stella book harison
tue 10 ultraviolet pilots red vinyl fur + spoonerism mograws law
doors 8pm £4.50/£4.00 cons 020 88098062
tube - kentish town
internet broadcasts online at bull.co.uk

THE NME 50

WIN 50 things every week!

WEEK 33 WIN A PLAYSTATION 2 AND RACING GAME

VROOOOM! VROOOOOM! SQUEEEEAL! SMASH! KA-BOOOOM! Is there anything more exciting than joyriding a souped-up Maestro through the pedestrian back streets of Slough, playing Bounce The Pensioner Off The Bonnet and launching off speedbumps at 120mph? Well, yes, there's sex, but in the meantime Capcom are releasing a sensational new 3D street driving game, *Auto Modellista*, which promises to capture the essence of the racing experience right down to the scorch of rubber on pavement and the rip of parting air. You will honestly believe that your telly is doing 90 through Norwich's pedestrianised town centre and has deployable airbags.

But only if you can lay your hands on a copy, right? We've got **FIVE PLAYSTATION 2 CONSOLES** to give away along with **20 COPIES OF *AUTO MODELLISTA*** and **25 *AUTO MODELLISTA* T-SHIRTS**! All that's missing is the winner's podium, the champagne and the half-dressed glamour models, which you'll have to supply yourself.

For a chance to bag yourself the goods, log on to *www.nme.com/happybirthdaynme* to register and answer the following question:

Who recorded the song 'Boy Racer'?

Usual rules apply and the closing date is 12 noon on December 9. So best put your foot down.

New music live!

BRING IT ON!

MGD GENUINE DRAFT

NME BRING IT ON!

HOMEPAGE
BRING IT ON LIVE
COMPETITIONS
REVIEWS
MSG BOARDS
WEBCASTS
BANDS
NME TICKET ALERTS
PHOTO GALLERY

Win the music trip of a lifetime - click here

EXPERIENCE TOMORROW'S STARS TODAY

HEAR THEM

• My Morning Jacket

My Morning Jacket are gloriously out of step with most bands. Hailing from rural Kentucky, a place previously only famous for its tasty fried chicken delicacies, their downhome blend of death-rattle country, Southern rock and hooky Flaming Lips-type psych - spread across two albums and a bunch of singles - has won them fans like Dave Grohl and Krist Novoselic.

LAUNCH PLAYER

SEE THEM

• Kinesis

Want to see the New Manics days before they support... the Old Manics?!? Then Bring It On has the perfect night out for you. On Dec 5th, mere days before they play with Nicky Wire's mob at Brixton Academey, the Bring It On night presents Kinesis at the Camden Barfly. To win tickets for this fantastic event, simple tell us what your favourite Manics single is and why? Email your entries to winstuff@nme.com - good luck!!

more...

BRING IT ON LIVE	see the hotly tipped Kinesis
COMPETITIONS	win Beer For A Year by answering this month's ridiculously easy question
REVIEWS	review and read reviews of Bring It On Live and win a mini fridge worth £200
MESSAGEBOARDS	seen an amazing new band? Tell the world all about it!
WEBCASTS	interviews and gig footage of all of the Bring It On bands to date!
BANDS	full profiles of the bands playing this month's Bring It On Live<
NME TICKET ALERTS	get texted the moment tickets for your favourite artist goes onsale
PHOTO GALLERY	witness the finest visual moments of the Bring It On Live

SEE, HEAR AND REVIEW TOMORROW'S STARS TODAY

www.bringiton.co.uk

LIVE GIG GUIDE

From Wednesday December 4 to Tuesday December 10

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

CALLING ALL VENUES, PROMOTERS AND BANDS! CHRISTMAS/JANUARY DEADLINES

As usual, we will be going to press early and will need your listings information by the dates below to ensure publication.
January 4 issue (January 1-7):
listings by Wednesday, December 4
January 11 issue (January 8-14):
listings by Wednesday, December 11
January 18 issue (January 15-21):
listings by Tuesday, December 31

WEDNESDAY 4

ABERDEEN David Gray/Turin Brakes ECC 01224 620011
The Relatives Lava 01224 648000
ABERYSTWYTH Reef University 01970 621700
BELFAST Hate Eternal/Kataklism/Deranged Rosetta Bar 028 9064 9297
Tom McRae/Bell X1 Auntie Annie's 028 9050 1660
Toploader Waterfront 028 9033 4455
Zarotonin/Spin Drift Limelight 028 9032 5942
BIRMINGHAM Ed Harcourt/Nada Surf Academy 2 0121 262 3000
BOURNEMOUTH Simple Kid Old Fire Station 01202 503888
BRISTOL Groove Armada/Dirty Vegas Academy 0870 771 2000
Ros Sexsmith Fleece & Firkin 0117 945 0996
CAMBRIDGE Dawn Parade Boat Race 01223 508533
King Prawn/Adequate 7/Foil Thru/Battleska Junction 01223 511511
Levellers Corn Exchange 01223 357851
CARDIFF Vega 4/Jinxed Barfly 029 2066 7658
CHELTENHAM Jesse James Fish And Fiddle 01242 238001
DUBLIN Nickelback/Default Point 00 3531 836 3633
GLASGOW The Cranberries/Aqualung Clyde Auditorium 0141 248 3000
Disturbed/Blindside Barrowlands 0141 552 4601
David Holmes Presents The Free Association QMU 0141 334 4568
Lawrence Arms/The Take/Jerry Built King Tut's Wah Hut 0141 221 5279
Manic Street Preachers/Ian Brown SECC 0141 248 3000
HANLEY The Kennedy Soundtrack/Blubber Sugarmill 01782 214991
HARLOW Hell Is For Heroes/Reuben/Tyler Square 01279 305000
LEEDS Black Rebel Motorcycle Club Blank Canvas 0870 166 3663
Nina Nastasia/Threnody Ensemble Brudenell Social Club 0113 243 5866
LIVERPOOL (spunge)/Farse/Spankboy University 0151 256 5555
The Thrills/The Basement Barfly @ Masque 0151 707 6171
LONDON Adverse Camber Farringdon Betsey Trotwood EC1 020 7253 4285
The Apes/Alta May/Lomax Aldgate East Arts Café E1 020 7247 5681
Bisk Twang/MC Pitman/DJ Yoda Trafalgar Square ICA SW1 020 7930 3647
Boom Bip/Buck 65/Lali Puna Islington Union Chapel N1 020 7226 1686
Alejandro Escovedo/She-Haw Charing Cross Road Borderline WC2 020 7734 2095
Existensize/The Cheetahs Highbury Corner Garage N5 020 7607 1818
Lyndon David Hall Camden Jazz Café NW1 020 7916 6060
Intoxica/Fluid/Dominique Kentish Town Bull & Gate NW5 020 7485 5358
Lowrider/Mahoney Putney Half Moon SW15 020 8780 9383
Minuteman Aldgate East 93 Feet East E1 020 7247 6095
Opeth/Decapitated Charing Cross Road Mean Fiddler WC2 020 7434 0403
Part Chimp Camden Barfly @ The Monarch NW1 0870 907 0999
Josh Pearson Aldgate East Spitz E1 020 7392 9032
Michael J Sheehy/Beisece/Mohair King's Cross Water Rats WC1 020 7436 7211
Star Spangles Tottenham Court Road Metro Club W1 020 7437 0964
MANCHESTER Beth Nielsen Chapman University, Union 0161 275 2930
Harry Night And Day Café 0161 236 1822
The Streets (*NME* 5.0 Show) Academy 0161 275 2930
NEWCASTLE The Quireboys Trillians 0191 232 1619
The Vandals/Tsunami Bomb/Audio Karate University 0191 261 2606
NEWPORT Finch/Coheed And Cambria TJ's 01633 216608
NOTTINGHAM Badly Drawn Boy Rock City 0115 941 2544
PORTSMOUTH Fun Lovin' Criminals/Tetra Splendour Guildhall 023 9282 4355
SCUNTHORPE The Toasters Baths Hall 01724 842332
SHEFFIELD Lambchop/Eileen Rose Memonal Hall 0114 278 9789
The Zutons/Charm Offensive Barfly 0114 278 7804
SWINDON Five Knuckle Furnace 01783 534238
WOLVERHAMPTON Murderdolls/The Eighties Matchbox B-Line Disaster Wulfrun Hall 01902 552121
YORK Psychid Fibbers 01904 651250

THURSDAY 5

ABERYSTWYTH Psychid University 01970 621700
BATH The Apes/Alta May Moles 01225 404445
BELFAST Elton John Odyssey 028 9073 9074
BIRMINGHAM Black Rebel Motorcycle Club Academy 0121 262 3000
BRIGHTON Josh Pearson Hanbury Ballroom 01273 605789
BRISTOL ThisGirl/AKO/Grebo Fire Station 0117 940 5626
CAMBRIDGE Doves/The Delgados Corn Exchange 01223 357851
DERBY My Deaf Audio Victoria Inn 01332 740091
DERRY Aqualung Nerve Centre 028 7126 0562
DUBLIN Hate Eternal/Kataklism/Deranged Eamonn Dorans 00 3531 679 9114
Toploader Olympia 00 3531 677 7744
EDINBURGH Ed Harcourt/Nada Surf La Belle Angele 0131 225 7536
Lambchop/Eileen Rose Queen's Hall 0131 668 2019
Stiff Little Fingers Liquid Rooms 0131 225 2564
EXETER Jesse James/Berkeley Cavern Club 01392 495370
FORRES Tribute To Nothing Town Hall 01309 694000
GILLINGHAM Slipstream Beacon Court Tavern 01634 853186
GLASGOW Blondie/INXS/Happylife Braehead Arena 0141 561 0161
Beverley Knight/Rhianna Barrowlands 0141 552 4601
Tom McRae King Tut's Wah Wah Hut 0141 221 5279
The Vandals/Tsunami Bomb/Audio Karate Garage 0141 332 1120
GLOUCESTER Hell Is For Heroes Guildhall Arts Centre 01452 505089
LEEDS The Take/Jerry Built/Lawrence Arms Joseph's Well 0113 203 1861
LEICESTER Douglas/Lucky Thirteen/Twofold/Stapleton Charlotte 0116 255 3956
LIVERPOOL Pretty Girls Make Graves/Your Enemies Friends Barfly @ Masque 0151 707 6171
LLANELLI Reef Sol Bar 01554 752112
LONDON Alec Empire/Techno Animal/Jarcrew Trafalgar Square ICA SW1 020 7930 3647
Finch/Coheed And Cambria Camden Electric Ballroom NW1 020 7485 9006
Martin Grech/Palo Alto Charing Cross Road Mean Fiddler WC2 020 7434 0403
Lyndon David Hall Camden Jazz Café NW1 020 7916 6060
The Infernos King's Cross Scala N1 020 7833 2022
Kinesis (*NME* Bring It On Night) Camden Barfly @ The Monarch NW1 0870 907 0999
Corb Lund/Fiona Regan/Al Phoenix Aldgate East Spitz E1 020 7392 9032
Million Dead/Automata/Lumiere Holborn Underground Bar WC2 020 7351 0546
Nina Nastasia/Danielson Famile/Threnody Ensemble Islington Union Chapel N1 020 7226 1686
The Normal Hawaiians Putney Half Moon SW15 020 8780 9383
One Line Drawing Highbury Corner Garage N5 020 7607 1818
Ros Sexsmith Islington Marquee N1 020 7288 4400
The Streets (*NME* 5.0 Show) Charing Cross Road Astoria WC2 020 7434 0403
Sun Dial/Hypnosis/Quad Hackney Ocean E8 020 7314 2800
Vega 4 Tottenham Court Road Metro Club W1 020 7437 0964
Ricky Warwick Highbury Corner Upstairs At The Garage N5 020 7607 1818
MANCHESTER The Bandits Ashton Under Lyne, Witchwood 0161 344 0321
Shed Seven University, MDH 0161 275 2930
MOTHERWELL The Relatives Starka Bar 01698 276644
NORWICH King Prawn Waterfront 01603 632717
NOTTINGHAM Disturbed/Blindside Rock City 0115 941 2544
Harry Rock City, Rig 0115 941 2544
The Thrills/The Basement Social 0115 950 5078
OXFORD Gomez/Archive Brookes University 01865 484750
PLYMOUTH Fun Lovin' Criminals/Tetra Splendour Pavilions 01752 229922
PORTSMOUTH The (International) Noise Conspiracy/Danko Jones/The Caesars Wedgewood Rooms 023 9286 3911
SHEFFIELD Idlewild/The Walkmen/Star Spangles Octagon 0114 222 8777
Ladytron/The Criss Barfly 0114 278 7804
Soledad Brothers/Pink Grease University 0114 222 8777
SOUTHAMPTON Five Knuckle/Captain Everything Joiners 023 8022 5612
Tribute To Nothing/Adequate 7 Lava 01224 648000
ABINGDON Whitmore/Not Katies/Days Of Grace Net 01235 524316
BIRMINGHAM Idlewild/The Walkmen/Star Spangles Academy 0121 262 3000
BOURNEMOUTH 4Ft Fingers Mister Smith's 01202 291617
Hell Is For Heroes Villa 01202 551802
BRADFORD Hate Eternal/Kataklism/Deranged Rio 01274 735549
BRIGHTON Nina Nastasia/Threnody Ensemble Hanbury Ballroom 01273 605789
BRISTOL Five Knuckle Croft 0117 903 0796
The Thrills/The Basement Louisiana 0117 926 5978
CARDIFF Doves/The Delgados University 029 2023 0130
Psychid Barfly 029 2066 7658
CARLISLE Beverley Knight/Rhianna Sands Centre 01228 525222
COVENTRY Budapest Colosseum 024 7655 4473
DUBLIN The Cranberries/Aqualung/Woodstar Point 00 3531 836 3633
The Damned/Fisted Sister Temple Bar Music Centre 00 3531 670 9202
Soledad Brothers/Pierce Turner Whelans 00 3531 478 0766
Toploader/Easyworld Olympia 00 3531 677 7744
The Vandals/Tsunami Bomb/Audio Karate Ambassador Theatre 00 3531 456 9569
DUNDEE (spunge)/Farse/Spankboy Reading Rooms 0131 525 6700
FOLKESTONE Gomez/Archive Leas Cliff Hall 01303 253193
GLASGOW Glasgow G2 0141 332 1120
Groove Armada/Dirty Vegas Barrowlands 0141 552 4601
Pretty Girls Make Graves/Your Enemies Friends King Tut's 0141 221 5279
Vega 4 Barfly 0870 907 0999
HIGH WYCOMBE Arch Enemy/Eviscerate AD/Domitian White Horse 01494 527672
LEEDS The Silence/Ebb/Buddhists Cockpit 0113 244 3446
LEICESTER Fun Lovin' Criminals/Tetra Splendour De Montfort University 0116 255 5576
Spacehopper/Starsky/Yellowstone Sumo 07855 473561
LIVERPOOL Pylon/Tokyo Adventures Barfly @ Masque 0151 707 6171
LONDON 1 Giant Leap South Bank Purcell Room SE1 020 7960 4242
Alabama 3/Heartless Crew Hackney Ocean E8 020 7314 2800
Bone-Sex/Hank Dogs/MPE Band Aldgate East Spitz E1 020 7392 9032
Peter Case/Jason Ringenberg Charing Cross Road Borderline WC2 020 7734 2095
Coheed And Cambria Camden Barfly @ The Monarch NW1 0870 907 0999
Corporation Blend Islington Hope'n'Anchor N1 020 7378 6095
Default Camden Underworld NW1 020 7482 1932
Elviss/Reuben/K-Line Highbury Corner Garage N5 020 7607 1818
Gus Gus Farringdon Fabric EC1 020 7336 8898
The (International) Noise Conspiracy/Danko Jones/The Caesars Charing Cross Road Mean Fiddler WC2 020 7434 0403
Lawrence Arms/Jerry Built/The Take Camden Verge NW5 020 7485 2781
Lorca/People's Revolutionary Choir/Rhodes King's Cross Water Rats WC1 020 7436 7211
Magnum Charing Cross Road Astoria WC2 020 7434 0403
Primal Scream/The Kills Brixton Academy SW9 0870 771 2000
Rookie Camden Dublin Castle NW1 020 7485 1773
Shed Seven Shepherds Bush Empire W12 0870 771 2000
Simian/Cursor Miner/DMX Krew Aldgate East 93 Feet East E1 020 7247 6095
Ralph Stanley/Gillian Welch Barbican Hall EC2 020 7638 8891
Max Tundra/My Computer/Kiang/Crack Village Trafalgar Square ICA SW1 020 7930 3647
MANCHESTER Hawkwind University, Union 0161 275 2930
Ladytron University, Hop And Grape 0161 275 2930
Manic Street Preachers/Ian Brown Evening News Arena 0161 930 8000
Tom McRae/Stephen Fretwell Night And Day Café 0161 236 1822
MILTON KEYNES King Prawn Woughton Centre, Pitz 01908 660392
MYRTLEVILLE The Apes/Alta May Pine Lodge 00 35321 483 2171
NORWICH Badly Drawn Boy UEA 01603 505401
OXFORD Halo Downstairs At The Zodiac 01865 420042
RUGELEY Douglas/Lucky Thirteen/Twofold Red Rose Theatre 01889 576281
SHEFFIELD Blondie/INXS/Happylife Arena 0114 256 5656
Murderdolls/The Eighties Matchbox B-Line Disaster Leadmill 0114 221 2828
WREXHAM The Kennedy Soundtrack/Blubber Yales, Central Station 01978 311857

SATURDAY 7

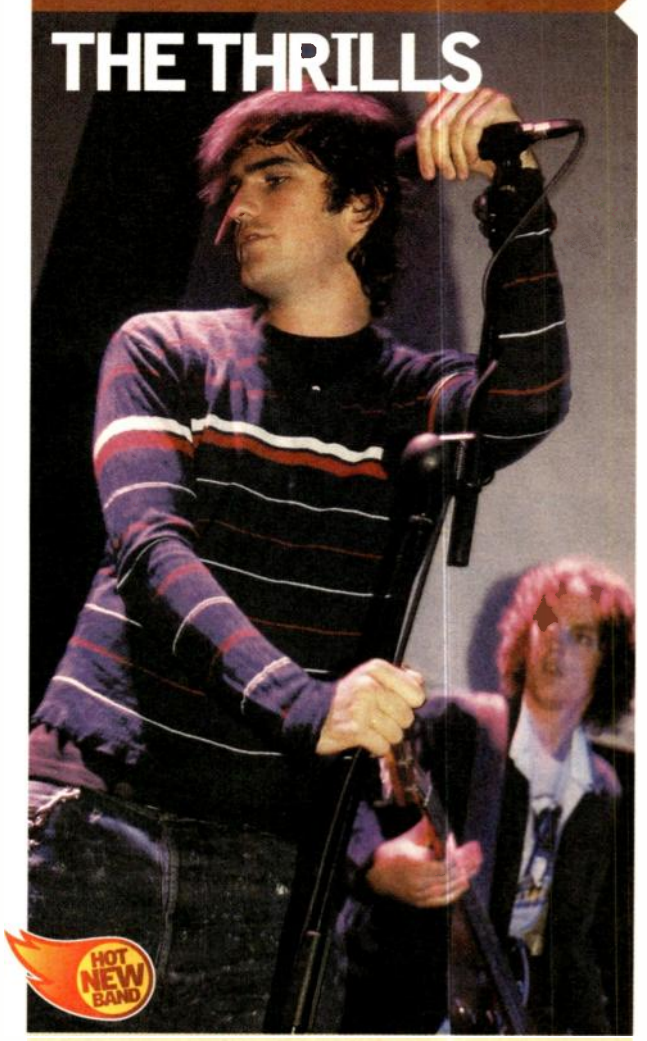
BELFAST The Damned/Sabre Jets/The Things Empire 028 9024 9276
BIRMINGHAM 4Ft Fingers Edwards No 8 0121 643 5835
Douglas/Lucky Thirteen/Twofold/Stapleton Market Tavern 0121 688 6888
BRIGHTON The (International) Noise Conspiracy/Danko Jones/The Caesars Concorde 2 01273 207241

FRIDAY 6

ABERDEEN Lambchop/Eileen Rose Lemon Tree 01224 642230

PICK OF THE WEEK

THE THRILLS



Dublin-based five-piece The Thrills are already causing a stir – even though they've only just released their debut EP, 'Santa Cruz (You're Not That Far)', they've been tagged 'the new U2' and Morrissey demanded they support him on his recent shows. With influences ranging from The Beach Boys to Beck, their sound is infused with a joyous, sun-soaked feel. Catch them as they embark on their debut tour, and check out *Now Booking* for their January dates as part of our *NME* Awards Tour 2003. Hear the sound of the future at Liverpool Barfly @ Masque (December 4), Nottingham Social (5), Bristol Louisiana (6), Glasgow Barfly (8), Wolverhampton Little Civic (9) and Leeds Cockpit (10).

CAMBRIDGE Badly Drawn Boy Corn Exchange 01223 357851
CARDIFF Pretty Girls Make Graves/Your Enemies Friends/Midasuno Barfly 029 2066 7658
CORK Soledad Brothers Half Moon Theatre 00 35321 270022
COVENTRY Halo Colosseum 024 7655 4473
DONCASTER Drugdealer Cheerleader/Catalyst Leopard 01302 363054
DUNDALK Woodstar Spirit Stores 00 35342 935 2697
DUNDEE Tribute To Nothing Reading Rooms 0131 525 6700
GLASGOW Elton John SECC 0141 248 3000
Groove Armada/Dirty Vegas Barrowlands 0141 552 4601
One Line Drawing Barfly 0870 907 0999
(spunge)/Farse/Spankboy QMU 0141 334 4568
HIGH WYCOMBE King Prawn/Cookers/Mr Pringle White Horse 01494 527672
IPSWICH Candyheads Steamboat Tavern 01473 601902
LEEDS Idlewild/The Walkmen/Star Spangles University 0113 244 4600
Martha/Little Big Men Cockpit 0113 244 3446
LEICESTER Jason Ringenberg/She-Haw Musician 0116 251 0080
UK Subs Charlotte 0116 255 3956
LIMERICK The Apes/Alta May Hi Stool 00 35349 854 4880
LIVERPOOL Beverley Knight/Rhianna Royal Court 0151 709 4321
LONDON Caroline Alexander/Citizens Of Pompeii Highbury Corner Garage N5 020 7607 1818
Athlete/Low Sparks New Cross Goldsmiths College SE14 020 8692 1406
Biofeld/Palo Alto Charing Cross Road Borderline WC2 020 7734 2095
Bright Eyes/The Good Life/Azure Ray Malet Street ULU WC1 020 7664 2000
Crack Village Farringdon Betsey Trotwood EC1 020 7253 4285
Danielson Famile/Scout Niblett/June Panic Aldgate East Arts Café E1 020 7247 5681
Daybreak Camden Dublin Castle NW1 020 7485 1773
Stephen Duffy Camden Cecil Sharp House NW1 020 7485 2206
Fletcher/Shootin' Goon/No Comply Camden Underworld NW1 020 7482 1932
David Gray/Turin Brakes Earls Court Exhibition Hall SW5 0870 903 9033
David Holmes Presents The Free Association Aldgate East 93 Feet East E1 020 7247 6095
Richard H Kirk/Alec Empire/Capitol K Trafalgar Square ICA SW1 020 7930 3647
Billy Mahonie Highbury Corner Buffalo Bar N1 020 7359 6191
Manic Street Preachers/Ian Brown Wembley Arena 0870 739 0739
Marillion Islington Union Chapel N1 020 7226 1686
Murderdolls/The Eighties Matchbox B-Line Disaster Kentish Town Forum NW5 020 7344 0044
The Paybacks/The Heartchmen/Fraff/The Coyote Men Tottenham Court Road Metro Club W1 020 7437 0964
Primal Scream/Black Rebel Motorcycle Club/The Kills Brixton Academy SW9 0870 771 2000
The Silly Reeves King's Cross Water Rats WC1 020 7436 7211
The Saw Doctors Shepherds Bush Empire W12 0870 771 2000
Shamrock Leather Kentish Town Bull & Gate NW5 020 7485 5358
Shortwave Set Islington Hope'n'Anchor N1 020 7378 6095
Solar/Lakewater Camden Barfly @ The Monarch NW1 0870 907 0999
Threnody Ensemble/St Joan Notting Hill Arts Club W11 020 7460 4459

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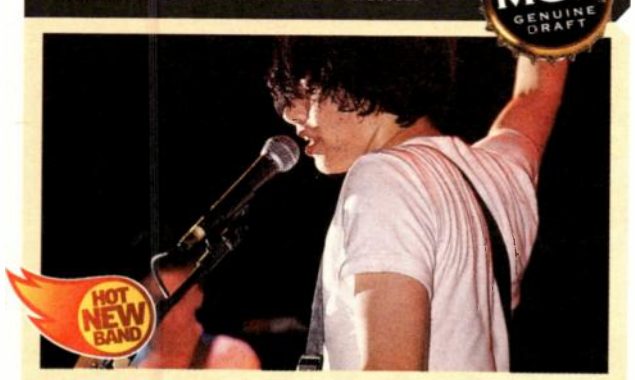


KINESIS
DECEMBER 5 London Camden Barfly @ The Monarch

To buy tickets call the *NME* ticketline on 0870 1 663 663. Check out *www.bringiton.co.uk* to hear and see all the new music of the month.

MANCHESTER **Doves/The Delgados** Apollo 0161 242 2560
Glassjaw University, Hop And Grape 0161 275 2930
Pink Grease Night And Day Café 0161 236 1822
NEWCASTLE **Lambchop/Eileen Rose** University Of Northumbria 0191 232 6002
NEWPORT **Arch Enemy** TJ's 01633 216608
NOTTINGHAM **The Darkness/Jesse James** Rock City 0115 941 2544
Sophomore/Grace Social 0115 950 5078
OXFORD **The Kennedy Soundtrack/Blubber** Downstairs At The Zodiac 01865 420042
POOLE **Glen Matlock & The Philistines** Mr Kyps 01202 948945
SHEFFIELD **Fun Lovin' Criminals/Tetra Splendour** Octagon 0114 222 8777
Ed Harcourt/Nada Surf Leadmill 0114 221 2828
STOKE **Reef** Keele University 01782 621111
WOLVERHAMPTON **Harry** Wulfrun Hall 01902 552121
Psychid Little Civic 01902 552121

SUNDAY 8

ABERDEEN **(spunge)/Farse/Spankboy** Forum 01224 633336
ABERGAVENNY **My Deaf Audio** Viewfield Hotel 01241 872446
BELFAST **Fun Lovin' Criminals/Tetra Splendour** Mandela Hall 028 9032 4803
BIRMINGHAM **The (International) Noise Conspiracy/Danko Jones/The Caesars** Academy 2 0121 262 3000
CARDIFF **King Prawn** Barfly 029 2066 7658
Oasis International Arena 029 2022 4488
DUBLIN **The Apes/Alta May** Whelans 00 3531 478 0766
GLASGOW **Add N To (X)** Sub Club 0800 600100
Douglas/Twofold/Lucky Thirteen/Stapleton King Tut's Wah Wah Hut 0141 221 5279
The Relatives Strawberry Fields 0141 221 5911
The Thrills/The Basement Barfly 0870 907 0999
HARLOW **Jesse James** Square 01279 305000
LEEDS **Pretty Girls Make Graves/Your Enemies Friends** Joseph's Well 0113 203 1861
LIMERICK **Soledad Brothers** Hi Stool 00 35349 854 4880
LIVERPOOL **Hawkwind** Lomax @ Nation 0151 236 4443
LONDON **Arch Enemy** Camden Underworld NW1 020 7482 1932
Asheton, Asheton, Mascis & Watts Charing Cross Road Mean Fiddler WC2 020 7434 0403
Gomez/Archive Shepherds Bush Empire W12 0870 771 2000
David Gray/Turin Brakes Earls Court Exhibition Hall SW5 0870 903 9033
Killa Kela/Permanent Marker Hackney Ocean E8 020 7314 2800
Kosher Highbury Corner Garage N5 020 7607 1818
Manic Street Preachers/Kinesis Brixton Academy SW9 0870 771 2000
Tom McRae Charing Cross Road Borderline WC2 020 7734 2095
Miles High On Mars/The Calm Before/Tenderhooks/Grand Duke Camden Dublin Castle NW1 020 7485 1773
Tidal Mind Camden Barfly @ The Monarch NW1 0870 907 0999
Tygers Of Pan Tang/Michael Bruce Camden Dingwalls NW1 020 7267 1577
MANCHESTER **Blondie/INXS/Happylife** Evening News Arena 0161 930 8000
The Cranberries/Aqualung Academy 0161 275 2930
Doves/The Delgados/Alpinestars Apollo 0161 242 2560
Drugdealer Cheerleader Attic 0161 236 6071
Ed Harcourt/Nada Surf University, Hop And Grape 0161 275 2930
NEWCASTLE **Black Rebel Motorcycle Club** University Of Northumbria 0191 232 6002
Reef University 0191 261 2606
NORWICH **Murderdolls/The Eighties Matchbox B-Line Disaster** Waterfront 01603 632717
NOTTINGHAM **The Faint/Radio 4/Schneider TM** Social 0115 950 5078
Corb Lund Forest Tavern, Maze 0115 947 5650
Tribute To Nothing Old Angel 0115 950 2303
PETERBOROUGH **Antimaniax/Five Knuckle/Captain Everything** Park 01733 310383
The Darkness Met Lounge 01733 566100
SOUTHEND **Hell Is For Heroes** Chinnery's 01702 460440
WOLVERHAMPTON **Glassjaw** Wulfrun Hall 01902 552121
WREXHAM **Lambchop/Eileen Rose** Yales, Central Station 01978 311857

MONDAY 9

ABERDEEN **Douglas/Lucky Thirteen/Twofold/Stapleton** Lava 01224 648000
Reef Lemon Tree 01224 642230
BIRMINGHAM **Five Knuckle/Captain Everything/Antimaniax** Academy 2 0121 262 3000
BRIGHTON **The Bluetones/Archie Bronson Outfit** Concorde 2 01273 207241
The Hentchmen/The Paybacks Freebutt 01273 603974
BRISTOL **Black Rebel Motorcycle Club** Academy 0870 771 2000
CAMBRIDGE **Groove Armada/Dirty Vegas** Corn Exchange 01223 357851
CARDIFF **Funeral For A Friend** Barfly 029 2066 7658
Oasis International Arena 029 2022 4488
GALWAY **James Yorkston** Roisin Dubh 00 35391 586540
GLASGOW **The Apes/Alta May** Barfly 0870 907 0999
Arch Enemy King Tut's 0141 221 5279
LEEDS **Add N To (X)** Cockpit 0113 244 3446
Corb Lund/Johnson House New Roscoe 0113 246 0778
LIVERPOOL **Aqualung** University 0151 256 5555
Part Chimp Barfly @ Masque 0151 707 6171
Primal Scream/The Kills Royal Court 0151 709 4321
LONDON **Laura Cantrell/Eileen Rose** Charing Cross Road Borderline WC2 020 7734 2095
Glassjaw/Holl Is For Heroes Charing Cross Road Astoria WC2 020 7434 0403
Gomez/Archive Shepherds Bush Empire W12 0870 771 2000
David Gray/Turin Brakes Earls Court Exhibition Hall SW5 0870 903 9033
Idlewild/The Walkmen/Star Spangles Brixton Academy SW9 0870 771 2000
Katastrophy Wife/Hyper Hyper Girl Lover Highbury Corner Garage N5 020 7607 1818
Marduk/Immolation/Hate Eternal Camden Underworld NW1 020 7482 1932
Mr Sheen/Lanagans Tank/The Scene Islington Hope'n'Anchor N1 020 7378 6095
Slam Cartel/Mot Puppies/Sun Brothers King's Cross Water Rats WC1 020 7436 7211
Stella/Book Harrison Kentish Town Bull & Gate NW5 020 7485 5358
The Veils/The Delays Camden Barfly @ The Monarch NW1 0870 907 0999
MANCHESTER **The Faint/Radio 4/Schneider TM** Roadhouse 0161 228 1789
The (International) Noise Conspiracy/Danko Jones University Union 0161 275 2930
Beverley Knight/Rhianna Academy 0161 275 2930
NEWCASTLE **Blondie/INXS/Happylife** Telewest Arena 0870 707 8000
NOTTINGHAM **Murderdolls/The Eighties Matchbox B-Line Disaster** Rock City 0115 941 2544
PORTSMOUTH **Badly Drawn Boy** Guildhall 023 9282 4355
SHEFFIELD **Elton John** Arena 0114 256 5656
WOLVERHAMPTON **The Thrills/The Basement** Little Civic 01902 552121
YORK **The Relatives** Fibbers 01904 651250

TUESDAY 10

BIRMINGHAM **Primal Scream/The Kills** Academy 0121 262 3000
BRIGHTON **Homelife** Concorde 2 01273 207241
BRISTOL **The Bezerker/Labrat/Insision/Red Harvest** Bierkeller 0117 926 8514
Idlewild/The Walkmen/Star Spangles Academy 0870 771 2000
CARDIFF **Soledad Brothers** Barfly 029 2066 7658
CORK **James Yorkston** Triskel Arts Centre 00 35321 272022
DUBLIN **Fun Lovin' Criminals** Olympia 00 3531 677 7744
EDINBURGH **The (International) Noise Conspiracy/Danko Jones/The Caesars** La Belle Angele 0131 225 7536
Reef Liquid Rooms 0131 225 2564
GLASGOW **Crackout** King Tut's Wah Wah Hut 0141 221 5279
HANLEY **King Prawn** Sugarmill 01782 214991
HULL **Tribute To Nothing/Whizzwood** Adelphi 01482 348216
LEEDS **Douglas/Lucky Thirteen/Twofold/Stapleton** Packhorse 0113 245 3980
The Thrills/The Basement Cockpit 0113 244 3446
LEICESTER **Corb Lund** Musician 0116 251 0080
LIVERPOOL **The Apes/Alta May** Barfly @ Masque 0151 707 6171
Murderdolls/The Eighties Matchbox B-Line Disaster University 0151 256 5555
LONDON **Badly Drawn Boy/Supreme Vagabond Craftsman** Brixton Academy SW9 0870 771 2000
Brutal Deluxe Kingston Peel 020 8546 3516
Beth Nielsen Chapman/Will Kimbrough Islington Union Chapel N1 020 7226 1686
The Cranberries/Aqualung Hammersmith Apollo W6 0870 606 3400
The Faint/Radio 4/The Raveonettes Highbury Corner Garage N5 020 7607 1818
Gordon Gano/Rolling Blackouts Camden Underworld NW1 020 7482 1932
The Hellacopters/The Datsuns Charing Cross Road Astoria WC2 020 7434 0403
Imperial Leisure/The Mynah Birds/Bell Rock King's Cross Water Rats WC1 020 7436 7211
Lydia Lunch Trafalgar Square ICA SW1 020 7930 3647
Jesse Malin Aldgate East Spitz E1 020 7392 9032
Mouse/Jim Moray Charing Cross Road Borderline WC2 020 7734 2095
The Paybacks/The Hentchmen Highbury Corner Buffalo Bar N1 020 7359 6191
Sonic Boom Six/Spankboy/Zen Baseball Bat Tottenham Court Road Metro Club W1 020 7437 0964
MACCLESFIELD **The Damned** Cuban Knights 01625 669944
MANCHESTER **Arch Enemy** University, Hop And Grape 0161 275 2930
NEWCASTLE **Manic Street Preachers/Ian Brown** Telewest Arena 0870 707 8000
NORWICH **Black Rebel Motorcycle Club** UEA 01603 505401
NOTTINGHAM **Blondie/INXS/Happylife** Arena 0115 948 4526
Candyheads Old Angel 0115 950 2303
READING **Holl Is For Heroes** University 0118 987 5123
SCUNTHORPE **4Ft Fingers** Baths Hall 01724 842332
SOUTHAMPTON **Groove Armada/Dirty Vegas** Guildhall 023 8063 2601
WREXHAM **The Bluetones** Yales, Central Station 01978 311857

PHOTOGRAPHY: ANDY WILLSHER/RICHARD SCUDMORE/ROGER SARGENT

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6). Acts include Aphex Twin/The Fall/Jim O'Rourke/Venetian Snares

BADLY DRAWN BOY
London Brixton Academy (December 11)

BLACK REBEL MOTORCYCLE CLUB
Liverpool University (December 11)

BOWLING FOR SOUP
Leicester De Montfort University (February 13), Wolverhampton Wulfrun Hall (14), Glasgow Barrowlands (15), Newcastle University (16), Leeds Metropolitan University (17), Liverpool University (18), Cardiff University (19), Norwich UEA (21), Southampton Guildhall (22), Folkestone Leas Cliff Hall (23), Cambridge Corn Exchange (24), Nottingham Rock City (25), Bristol Academy (26), London WC2 Astoria (28)

COLDPLAY
Manchester Evening News Arena (April 14), London Earls Court Exhibition Hall (16 & 17)

THE CORAL
Dublin Ambassador Theatre (February 2), Belfast Limelight (3), Glasgow Barrowlands (5), Aberdeen Music Hall (6), Middlesbrough Town Hall (7), Manchester Academy (8), Portsmouth Pyramids Centre (10), Cardiff University (12), Norwich UEA (14), Oxford Brookes University (15)

THE DATSUNS
Manchester University, MDH (December 11), Glasgow QMU (12), Wolverhampton Wulfrun Hall (13)

DEATH IN VEGAS
London Kentish Town Forum (December 21)

DEDBEAT 3
Hemsby Pontin's Holiday Village (February 28-March 2). Acts include Multiplex/Super_Collider/Cassette Boy

DOVES
Belfast Mandela Hall with Suede (December 12), Dublin Olympia (13)

THE EIGHTIES MATCHBOX B-LINE DISASTER
Brighton Concorde 2 (December 17)

THE ELECTRIC SOFT PARADE
Brighton Freebutt (December 21)

FEEDER
Dublin Ambassador Theatre (February 7), Belfast Limelight (9), Norwich UEA (11), Southampton Guildhall (12), Brighton Dome (13), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Exeter University (5), Bristol Colston Hall (6), London Brixton Academy (7)

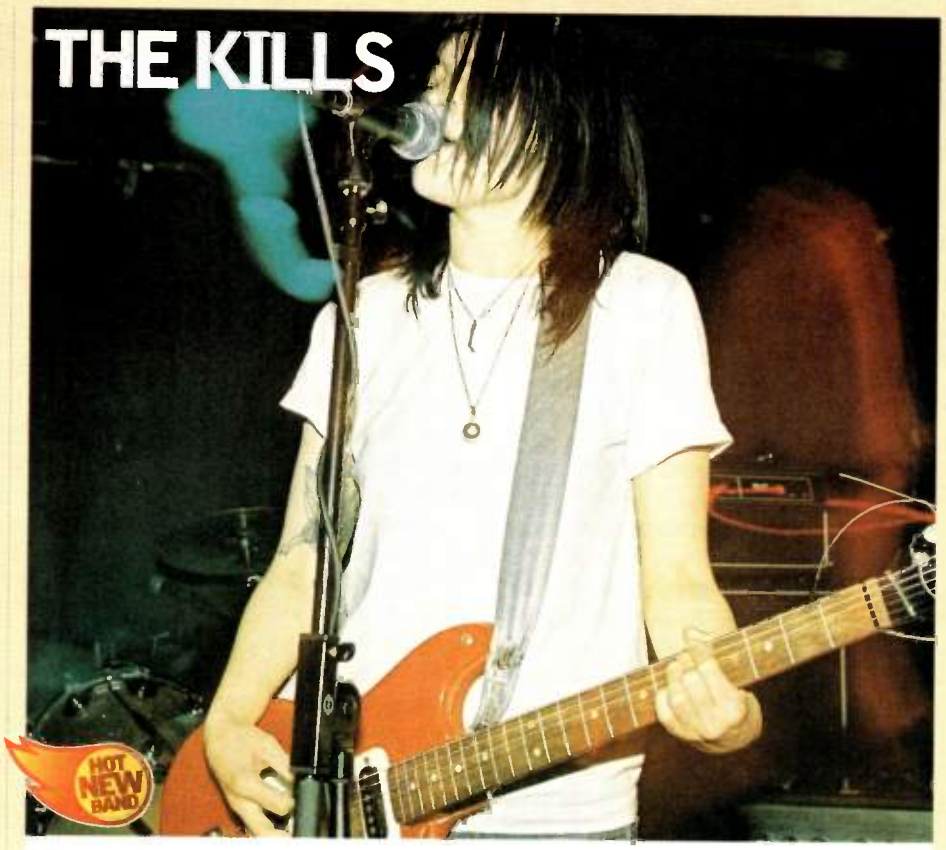
THE FLAMING LIPS
Glasgow Barrowlands (January 15), Manchester Academy (16), Birmingham Academy (17), Bristol Academy (18), Nottingham Rock City (20), London Kentish Town Forum (21 & 22)

GET UP KIDS
London WC1 ULU (January 13), Birmingham Academy 2 (14), Manchester University, Hop And Grape (15)

HELL IS FOR HEROES
Peterborough Park (December 11), Edinburgh Studio 24 (12)

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
London Shepherds Bush Empire (March 14)

IDLEWILD
Nottingham Rock City (December 11), Southampton Guildhall (12), Cambridge Corn Exchange (14), Manchester Academy (15), Glasgow Barrowlands (16), Edinburgh Corn Exchange (17), Derry Nerve Centre (January 30), Belfast Mandela Hall (31), Dublin Ambassador Theatre (February 1), Whitehaven Civic Hall (3), Aberdeen Music Hall (5), Glasgow Barrowlands (6), Cardiff University (7)



Following in the footsteps of The White Stripes and The Von Bondies, London-based rockers The Kills drip garage-punk cool. Their stunning debut EP, 'Black Rooster', is reissued this week and features a heady mix of '70s blues and hard-edged new wave. Currently in the process of recording their debut album, The Kills join Primal Scream for dates at Sheffield Octagon (December 12), Manchester Academy (13), Edinburgh Corn Exchange (16) and Glasgow Barrowlands (17). They also play a headline date at Leeds Joseph's Well (December 11) and are among the attractions at Pulp's Auto Festival at Rotherham Magna Science Adventure Centre (December 14).

THE (INTERNATIONAL) NOISE CONSPIRACY
Glasgow King Tut's Wah Wah Hut (December 11), Leeds Cockpit (12), Oxford Zodiac (13)

KINESIS
Bath Moles (February 8), Liverpool Barfly @ Masque (9), Glasgow King Tut's Wah Wah Hut (10), York Fibbers (11), Manchester University, Hop And Grape (12), Bristol Louisiana (14), Oxford Zodiac (15), Cardiff Barfly (16), Leeds Rocket (17), Wolverhampton Little Civic (18), London Camden Underworld (19), Cambridge Boat Race (21), Harlow Square (22)

MANIC STREET PREACHERS/IAN BROWN
Nottingham Arena (December 11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15 & 16)

THE MUSIC
Middlesbrough Town Hall (January 7), Nottingham Rock City (8), London Brixton Academy (10), Manchester Academy (11), Glasgow Barrowlands (12)

NME AWARDS TOUR 2003 WITH THE DATSUNS/THE POLYPHONIC SPREE/INTERPOL/THE THRILLS
Dublin Ambassador Theatre without The Polyphonic Spree (January 24), Glasgow Barrowlands (26), Newcastle University Of Northumbria (27), Birmingham Academy (28), Sheffield Foundry (30), Liverpool University, Mountford Hall (31), Manchester Academy (February 1), Leeds Metropolitan University (3), Nottingham Rock City (4), Norwich UEA (5), Portsmouth Pyramids Centre (7), Cardiff University (8), London WC2 Astoria (9)

OASIS
Brighton Centre (December 11), Plymouth Pavilions (12), Sheffield Arena (14), Liverpool Royal Court (16), Birmingham NIA (18 & 19)

BETH ORTON
Wolverhampton Civic Hall (March 25), Edinburgh Usher Hall (26), Manchester Academy (27), Brighton Dome (29), Portsmouth Guildhall (30), London South Kensington Royal Albert Hall (31)

PRIMAL SCREAM/THE KILLS
Sheffield Octagon (December 12), Manchester Academy (13 & 14) without The Kills (14), Edinburgh Corn Exchange (16), Glasgow Barrowlands (17). Black Rebel Motorcycle Club also support in London (7)

PULP/THE KILLS/ROYKSOPP/THE BEES
Rotherham Magna Science Adventure Centre (December 14)

THE FAINT/RADIO 4
Leicester Charlotte (December 11), Cardiff Barfly (12), Leeds Cockpit (13), Glasgow Barfly (14)

RED HOT CHILI PEPPERS/THE MARS VOLTA
Glasgow SECC (March 5), London Docklands Arena (8 & 9), Manchester Evening News Arena (11 & 12)

ROYKSOPP
Glasgow Barrowlands (December 13), Newcastle University (15), Birmingham Academy (18), Bristol Academy (19), Manchester Academy (20), London Brixton Academy (21). Miss Kittin supports (20 & 21)

SIGUR ROS
Glasgow Barrowlands (February 11), London Hammersmith Apollo (12)

JON SPENCER BLUES EXPLOSION
London South Bank Royal Festival Hall (January 31)

JOHN SQUIRE
Belfast Limelight (January 24), Dublin Ambassador Theatre (25), Aberdeen Music Hall (27), Glasgow Barrowlands (28), Newcastle University Of Northumbria (30), Leeds University (31), Manchester Ritz (February 2 & 3), Birmingham Academy (5), London Shepherds Bush Empire (6)

STARSAILOR
Warrington Parr Hall *NME* 5.0 Show (December 13)

STONE SOUR
Glasgow Barrowlands (February 19), Newcastle University (20), Birmingham Academy (21), Manchester Academy (22), Nottingham Rock City (24), Bristol Academy (25), London WC2 Astoria (26)

SUM 41
Manchester Evening News Arena (February 1), Nottingham Arena (2), Glasgow Braehead Arena (3), Dublin Point (4), Cardiff International Arena (6), Plymouth Pavilions (7), London Wembley Arena (8)

SUPERGRASS
Edinburgh Corn Exchange (January 22), Manchester Apollo (24), London Wembley Arena (25)

TAPROOT
Bristol Fleece & Firkin (January 19), Birmingham Academy 2 (20), Leeds Cockpit (21), Glasgow Garage (22), Manchester University, Hop And Grape (23), London WC2 Mean Fiddler (25), Portsmouth Wedgewood Rooms (26)

THE THRILLS
Manchester Night And Day Café (December 11), Dundalk Spirit Stores (January 14), Belfast Auntie Annie's (15), Derry Nerve Centre (16), Kilkenny Cleere's Theatre (17), Cork Lobby Bar (18), Southampton Joiners (21), London Aldgate East 93 Feet East (22)

TURIN BRAKES
Abderdeen Music Hall (February 24), Glasgow Barrowlands (25), Newcastle University (26), Manchester Academy (28), Liverpool University (March 1), Lancaster Sugarhouse (2), Birmingham Academy (4), Leeds University (5), Sheffield Octagon (6), Leicester De Montfort University (7), Nottingham Rock City (9), Norwich UEA (10), Brighton Dome (11), Cambridge Corn Exchange (12), Folkestone Leas Cliff Hall (14), Portsmouth Pyramids Centre (15), Bristol Academy (16), Exeter University, Lemon Grove (17), Oxford Brookes University (19), London Brixton Academy (20)

ROBBIE WILLIAMS
Edinburgh Murrayfield Stadium (June 28 & 29), Stevenage Knebworth Park (August 2 & 3), Dublin Phoenix Park (August 9)

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2 February QEH 7.45PM

ARTHUR LEE & LOVE
3 February RFH 7.30PM

THE BEAT
7 February RFH 7.30PM

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barfly

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LONDON

Wed 4th Dec - **Part Chimp + The Bookoo Movement + Cortizone** (£5 adv)
Thu 5th Dec - NME & MGD Bring It On night feat **Kinesis + guests** (£6 adv)
Fri - 6th Dec - SJM & Metropolis Music present **Coheed & Cambria + guests** (£6 adv)
Mon 9th Dec - **The Veils + The Delays + Pleasure Club** (£5 adv)
Tue 10th Dec - **The Phase + Casino + The Cling** (£5 adv)
Wed 11th Dec - **The Crimea + PaloAlto + Boedekka** (£5 adv)

barfly — liverpool.info@barflyclub.com, @ The Masque, 90 Seel Street, Liverpool L1 4BH, 0151 707 6171
LIVERPOOL

Thu 5th Dec - **The Skylarks + Iconoclast** (£4adv)
Mon 9th Dec- **Part Chimp** (£4 door)

barfly — cardiff.info@barflyclub.com, Kingsway, Cardiff, CF10 3FD, Tel: 02920 396 589
CARDIFF

Sat 7th Dec - **Pretty Girls Make Graves + Your Enemy's Frlends + Midasuno** (£6 adv)

barfly — sheffield.info@barflyclub.com, Barfly@ Zero, 14-16 Matilda Street, Sheffield S1 4QD, Tel: 0114 278 7804
SHEFFIELD

Thu 5th Dec - **Ladytron + The Cribs** (£8 adv)

barfly — glasgow.info@barflyclub.com, 260 Clyde Street, Glasgow, G1 4JH, Tel: 0141 204 5700
GLASGOW

Wed 11th Dec - **Wayne Hussey + Pointless Creation** (£10 adv)

Want the listings weekly? Just send a blank email to: listings@barflyclub.com
If you have any questions you can send an email to: info@barflyclub.com
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HOW TO START A CLUB NIGHT

The facts you need to liven up your social life... for profit

Reckon that setting up a club is an easy way to make big bucks? Think again. Ninety-nine per cent of clubs never generate a level of revenue that'd have you retiring to St Tropez at the age of 25. Most clubs, especially alternative, indie and underground ones, originate from one thing only – love of music. You'll be in some seedy dive, off your face, saying to your mates, "We could do better than this." And you probably can. You just have to go about it the right way.

A lot of clubs originate from parties in houses or flats, where a bunch of friends slap their favourite tunes on the stereo 'til the early hours. That's all very well, but unless you want to stick to entertaining seven people in your living room, you're going to have to find a venue for your club.

You probably know the scene in your area pretty well already, but get to know it better. Check club listings in local magazines and newspapers. Get out more. Pick up every flyer you can find, and check out the places and nights that sound interesting. New venues open up all the time, and the perfect place for you could be just round the next corner.

More to the floor: it might take a while to start packing 'em in at your club night

You'll want to put your night on somewhere used to clubs. You could try organising one-offs in other venues, but you're really just making hard work for yourself. As you're a novice, established venues are unlikely to throw the weekly Saturday night slot at you. More likely you'll be rocking Tuesdays at the end of the month, but take it anyway. If your taste in music is any good, the club will work.

Again, if the venue is established, they should have everything in place in terms of decks, PA and a decent lighting rig. They should also be able to sort you out with bar staff and security, putting the whole thing together under one fee for the evening. Always check when the venue has a licence until, and the hours they're willing to stay open. It's amazing how often this gets overlooked.

Don't worry too much about being the most skilled deck monkey in the world. People are there to hear great tunes and if you're not the slickest to begin with, that'll change with practice. Make sure you've got the biggest record collection possible. Beg, borrow and steal anything you like and you don't have, and get your friends to bring stuff down with them. But if you want more than just mates to come along, the last piece of the jigsaw is promotion. Make sure you're in all the listings going, try and get reviews if possible, and flyer like mad. Don't go daft on flyer design, keep it simple and target pubs, gigs, clubs and events where your typical punter will be. Spread word of mouth like mad and, if you can, set up a website to help get the word out and create a wider profile for yourself.

Lastly, don't be disheartened when three men and a dog turn up on the opening night. Alternative clubs inevitably take a while to get going, but word of mouth is a wonderful thing, and your reputation will spread. Punters take a while to catch on but have faith in the music. If you play it, they will come.

MY WAY

Rory Phillips of Trash tells you how he got it right

What's the secret of Trash's success?
"We've managed to stay ahead by doing our own thing and not ripping off anyone else. You have to have the right sort of attitude. If you're constantly trying to come up with new ideas it becomes a bit cold and a bit clinical. We'll always just go with whatever is keeping us interested musically, not just what's currently trendy."

How do you start a club?
"The advice I'd give to anyone fed up with the scene in their area is start your own club. That's the only way you're going to change it. If you're fed up with pound-a-pint student indie nights, go and start your own night. The hardest thing is getting people away from those cheap drinks nights. Then again, there will always be people who go out for cheap drinks and aren't interested in the music."

How did you get people to come initially?
"I think it's half promotion and half word of mouth. You've got to let people know that you're there with flyers and listings magazines, but having people say, 'Go to Trash, it's great,' is the best kind of promotion."

What's the one most important thing about Trash?
"The venue is one of our best assets. We've got really good staff. It's not very appealing to go into a club with lairy door staff and unfriendly bar staff. We've got a good vibe."

Doug Johnstone

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

THE FURVERTS
Dirty?

Oh, for the love of Jesus. It doesn't get any more catastrophic than this. The opener bastardises dialogue from '80s New York gangland movie classic *The Warriors*: "Who are The Furverts? There must be some word. I want them all. I want them alive if possible. If not... play this." As cringe factors go this is right up with *The Office* and Alan Partridge, so much so that the crappy ska that follows almost comes as a relief.

INFO: thefurverts@aol.com

CARNIVAL SAM
Flying Saucer Of Love

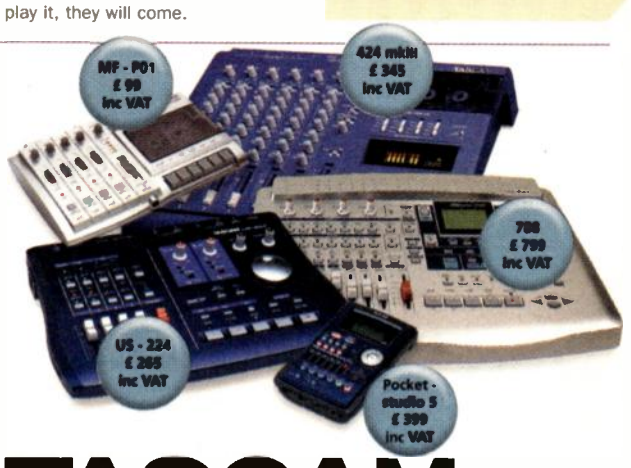
"Carnival Sam are glitzy disco-rockers hailing from Wolverhampton with a strange penchant for vaudeville cabaret." I'm hoping for Slade meets Rufus Wainwright. What I'm getting is the bassline from *Seinfeld* with some joker talking shit over the top, like Black Lace fronted by Shaun Ryder. The beats are quite phat, though, chaps.

INFO: 07816 157545

WILDERLAND
Blood, Sweat And Tears

"Get a few jars of Guinness down your neck and have a bloody good time!" Wilderland are purveyors of "Traditional Folk Songs With A Difference" and this demo is live. What a treat. And the man on the cover is wearing a black vest, a Celtic cross and a barnet shaved at the sides with some kind of deviant mullet ponytail. His CD features such classics as 'The Drunken Sailor' and 'She'll Be Coming Round The Mountain' and the "difference" appears to be that the geezer sings like a communist frog. Folk singers can usually carry a tune, I thought. My illusions are shattered.

INFO: 01237 441975



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BASSIST ABSOLUTE STAR wanted for hot London/ SE power/pop outfit gigging with certain future. Image gear punk attitude crucial 20-30 07785 565351

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DRUMMER WANTED GIG and record original material. Influences: U2, REM, Suede. Cambridge area contact Marcus 01480 465693

DRUMMER WANTED FOR South East London rock band. Practice space available. Fugazi, Cure, Idlewild, Sparta. Contact Ben 020 8852 8752 or Michael 07813 590195

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SEX SEX SEX sorry wrong column. Bassist required storm approaching. Creative mind, experience essential. No time wasters. Iain 07984 062677 www.bazwahwah.com

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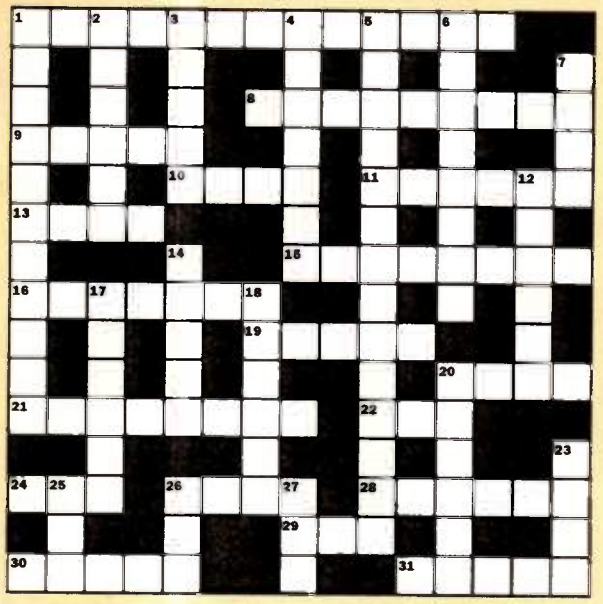

CLUES ACROSS

1+26A This is the dawning of the age of aquarium, and here's Damon Gough on his pet subject (4-3-3-3-4)

8+31A Fashion items worn by both Carl Perkins and Elvis Presley (4-5-5)

9 Two of the Cornershop proprietors (5)

10 (See 13 across)

11 It's not a total emergency as Fischerspooner make their way out (6)

13+10A Punk band that included members Poly Styrene and Lora Logic (1-3-4)

15+28A All the letters delivered in order to where people live by Prince (8-6)

16 'Beauty Dies Young' for those not the most highly valued (7)

19 Lou Reed 'greatest hits' package that got into more trouble (5)

20 He prepared those 'Chocolate Salty Balls' (4)

21+3D Did these new rockers provide backing vocals to The Beatles' 'She Loves You'? (4-4-5)

22 They told 'The Story Of The Blues' (3)

24 The Smiths? (3)

26 (See 1 across)

28 (See 15 across)

29 ZTT label band – it's almost a fact (3)

30 Limp Bizkit's personal manner (2-3)

31 (See 8 across)

CLUES DOWN

1 She's got Shaggy's attention, and he's trying to get hers (3-4-4)

2 Where Ultravox were at in 1981 (6)

3 (See 21 across)

4+6D Clue: if hoax dates are sorted out then a house musician will appear (5-2-8)

5 One of Food label's first signings, they broke 'All The Myths On Sunday' (6-4-4)

6 (See 4 down)

7+23D You want The Flaming Lips' first album? Well, look no further (4-2-2)

12 Musical that includes the numbers 'Rock'n'Roll Is Here To Stay' and 'Sandy' (6)

14+17D Soul man who first recorded in 1959, he made a 'Resurrection' album in 1994 (5-6)

18 Imaginary events where the likes of The Cranberries and The Corrs appear (6)

20 Australian congregation led by Steve Kilbey (6)

23 (See 7 down)

25 Heavens above – it's Sonique (3)

26 It's the fat man cooking things up for Earl Brutus (3)

27 Jacquie —— of Blast First label outfit UT, or Pete —— of Apple label's Badfinger (3)

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COMPILED ON THE STREETS BY TREVOR HUNGERFORD

ANSWERS FROM NOVEMBER 23 ISSUE

Across: 1 Don't Mug Yourself, 9+24D+30D Eight Miles High, 10+21A Toys In The Attic, 11+24A Metal Mickey, 12 Would, 13 Nik, 14 News, 16 Young Gods, 19 Lick, 23 Snow, 26 Cement, 28 BA, 29 Love Her, 31 Ice-T, 34 Scruggs, 35 Welch, 36 Head. **Down:** 1+5D Dreaming Of You, 2 Night Owl, 3 Motels, 4 Getaway, 6 Rain Dogs, 7 Elton John, 8 Freak, 15+32A+27D Sick And Tired, 17+28D On The Beach, 18 So What, 20 Kay, 22 Cher, 25 Cavern, 26 Crash, 33 DNA.

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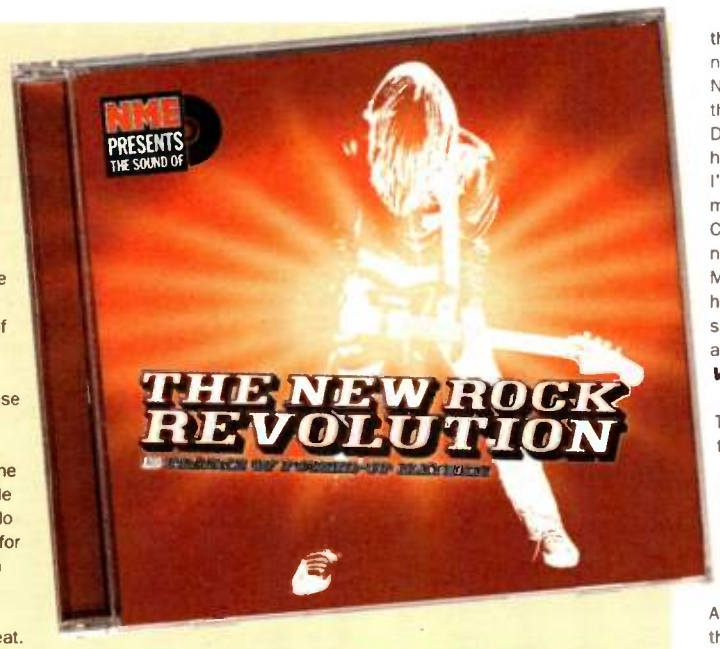
Edited by Louis Pattison

YEAH YEAH YEAH!



Oh thank you! Thank you. Without being too fawning (though I know you love it), 'The New Rock Revolution' freebie CD (*NME*, November 23) made my day, rocked my world, floated my boat and was a generally good thing to come into my life. Forget all these lamentable indie-comps that are trying to convince the public that 'Wonderwall' and 'Why Does It Always Rain On Me' are still the benchmark of modern rock'n'roll. I honestly believe that your freebie will prove to be an invaluable document of what rock'n'roll is all about in 2002. I think it is important. Beyond the hype that some of the artists have had meeja-wise, what you've got here is energy, passion, irreverence and fucking good tunes.

In a world where Liberty X are taken as the credible option because they lost (!), in a world where tired old Record Whores and shit-scraping shareholders give the arse-quakingly mediocre Robbie Williams £80million to peddle his tawdry tat and attempt to crack the USA (no chance... even *he* knows he's shit), in a world where people are saying Will Young will last 'cos he can sing a bit and probably 'do a Cliff' AS IF IT'S A GOOD THING – then praise be, 'cos even if it's for one week only, the music on 'The New Rock Revolution' cut through the crap and lifted me higher. There's great tunes, great riffs, great clothes, crap clothes, great hair, crap hair and it's all dirty-groovy-shouty-sexy. It's rock'n'roll... it's fuck'n'roll and today, today it's great.
Russ Thee Moon Cat, via email

Breathless words from Russ, and a summation of 'The New Rock Revolution' CD that leaves us with little to add. This year has seen rock'n'roll – in all its terrifying, fantastic, wild and stupid permutations – return with a vengeance. Only the most hopeless cynic could deny that this is a good thing. However, the most encouraging thing about 'The New Rock Revolution' is the amount of incredible bands that, due to space restrictions, we had to leave off. So you can go check out The Blood Brothers, Liars, McLusky, The Go, The Kills, The Eighties Matchbox and Desepariçidos under your own steam – LP

NO! NO! NO!

Your obsessive coverage of a crop of new bands recently intrigued me enough for me to buy your handily comprehensive CD documenting "one of the most amazing periods for music in living memory" and it has driven me to despair. This kind of shamelessly derivative and tune-free music was being made all through the '90s, but we were lucky enough that there were bands who had enough talent, inventiveness or charm to keep it from ever progressing beyond Steve Lamacq's living room.

Before it became commercially useful to call this music a new rock revolution, it already had a name – indie, an unending stream of losers from Tiger to the Manics *(Oh yeah, the Manics... whatever happened to them? – LP)*. At least Britpop entailed the option of listening to – and reading about – people like The Chemical Brothers, Massive Attack and Roni Size. So, *NME* – please, please don't sell yourselves out on these bands. I can't help but think that you're going to get horribly found out when people see through the hyperbole to expose this bunch of talentless chancers and – even worse – stop listening to what you have to say altogether.
Sam, via email

Sam, I deduce that you fear our rock'n'roll binge has blinded us to the delights of modern electronic music. Sure, it has an iconoclastic name – but this new rock revolution will not sweep everything else off the table: on the contrary, today's electronic pioneers like Fischerspooner and LCD Soundsystem are moving in exactly the same circles as some of the acts we've featured on the CD.

Meanwhile, we're still covering everyone from Jay-Z to Kylie Minogue, Missy Elliott to Oxide & Neutrino. Take those blinkers off a moment, and we'll agree to respect your decision to pine after the days of polite coffee-table dance acts from 1996 – LP

MORE ROCK'N'ROLL FEEDBACK

Once every generation a great thing happens in music. Yep, you're right. As a boring old fart of 37 who first became obsessed with music 25 years ago when the greatest band of all time, the Buzzcocks landed on my record player I just have to say well done for the free CD. It is, quite simply, the best compilation CD ever. Thank god there is a new wave of fantastic bands about to become household names.
Steve White, via email

Oi! Arbiters of cool! Great 'New Rock Revolution' CD except... why oh why are the lightweight ramblings of The Thrills hidden in there? Did you think we wouldn't notice at track ten? Do they rock? No. Do they roll? Maybe more than Belle & Sebastian, The Divine Comedy or cheese and ham, but that's not a yes. I'm listening for the "fuzzed-up mayhem" in those sweet West Coast harmonies... nah, nil, nope, zip, nada, nitsch. Surely My Morning Jacket or The Go would have been a touch more, shall we say... 'KIN ROCKING!!! Why do you always have to ruin a good party?
Van, via email

Thx for the CD, man. I like yr CD title man, 'THE NEW ROCK REVOLUTION'! Fuck yeah, I mean, Reagan being in power n all, these are high times for a fucking revolution. Revolt! Heh. Like, man, I went to see AC/DC last week, it was the bomb! Is Angus in The Datsuns too? Whoa, that'd be so cool. Hey, you still comin' to see ESG, man? I think Radio 4 might be supporting. I love the whole dancey punky thing, man. Oh dude, the best bit on yr cd was The Libertines, man. I thought The Jam was revolutionary, oh no, The Libertines are just fucking so cool. Anyway, thx for the CD again, man. I think this is the year of the revolution! Viva 1984!
Anon, via email

Don't worry, Anon, our 'New Influenced By Absolutely Nobody Ever Revolution' CD is out next week. It's an hour of cows mooing. You'll love it – LP

EVERYBODY KURTS

Enough of the Cobain stuff – it's tedious. There are basically two types of view that will infest the letters page for months like little death watch beetles. "I loved him so much I must devour his every thought but I'm worried I might be a ghoul", and the equally pathetic, "I loved him more than you so I will respect his death".

Christ on a bike! Read the damn thing or don't, but stop whining. You sound just like the sad bastards who cried for days when Princess Di croaked 'cos they really related to her. Get a drink or get a pet, get laid and get happy but most of all get some fucking perspective!
Fester, via email

A shiny penny for Fester. Why is everyone asking 'What would Kurt think?' Kurt's suicide was not romantic or dignified but it surely had the desired effect: it meant that he no longer had to make the tough decisions about his art, his career, his private life, and his drug habit that tormented him on a daily basis. Kurt is not looking down at us from a cloud. He chose oblivion. And

If we idly flick through his journals in a quiet moment on Christmas Day, we can safely say that he's not really going to mind much – LP

JOKES ABOUT JULIAN'S CHIN

The Strokes look like a boyband well past their peak (*NME*, November 16) – a band of Robbie Williamses at his Glastonbury gurniest. Let's hope the new Strokes songs do 'blow' our 'fuckin' minds', because if Jules develops another fuckin' chin he won't be blowin' anything else. *(What are you suggesting? – LP)* But more depressing than the pictures was the feature itself which read like a pastiche of Brett Easton Ellis. "Let's get fucked up tonite!" says Julian for the trillionth time, a cypher for 15-year-old LA rich kids who wonder where in the world their parents are as they slip into a coma listening to Lou Reed in the back of an oily black limo. Sometimes I felt like I was falling into the blankness of the page.
Bunny, via email

PS...

From the darkest recesses of the NMEmail bag

I dreamt about 'Make Trade Fair' last nite. I think it's great that Chris Martin's doing all this work for charity, but isn't it a bit much trying to get the message to his fans subliminally?
Sarah A, via email

Pardon my ignorance, but how come ex-WWF hardman and Hart Foundation co-founder Jim 'The Anvil' Neidhart is playing the bass guitar in QOTSA under the obviously fake moniker of so-called 'Nick Oliveri'?
Simon Fee's Lank Hair, via email

Why is Mark Owen in *Celebrity Big Brother*? I thought you had to be a celebrity.
Kelly Horan, via email

Craig Nicholls – if the wind changes, your face will stay like that.
Chris Taylor, via email

PICTURE THIS

NEIL WALKER, AUSTRALIA
"I met Liam in Melbourne. Halfway through the conversation I thought, 'SHIT! I'm having a conversation with LIAM GALLAGHER!'"

PAUL FOX, RAINHILL
"Someone ran into the pub shouting, 'Fab's outside!'. Because I'd been waiting he said, 'You get the action shot, dude.'"

DUNCAN HIBBARD, BRADFORD ON AVON
"This is me getting very drunk with Deryck from Sum 41 in Japan. He's a bloody nice chap!!

TOMMY STEVENS, FROME
"Me with my best mate Snellers *(left)* at Oasis' Finsbury Park gigs, during 'Fucking In The Bushes'. Something else."

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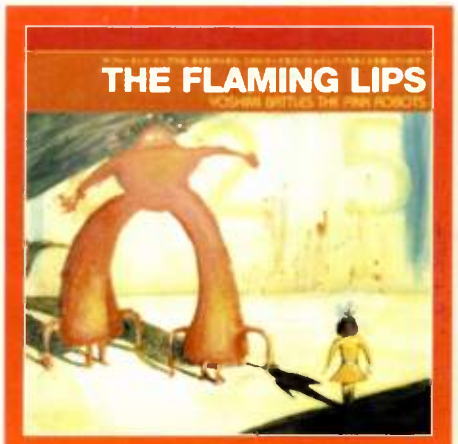

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